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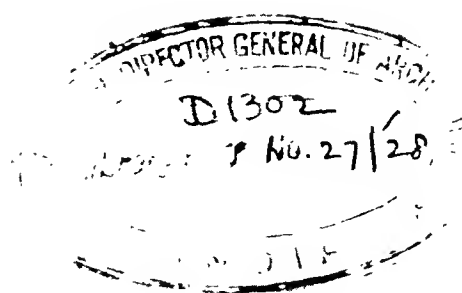
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A
DICTIONARY OF HINDU ARCHITECTURE



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A
DICTIONARY
OF
HINDU ARCHITECTURE

TREATING OF SANSKRIT ARCHITECTURAL
TERMS, WITH ILLUSTRATIVE QUOTATIONS
FROM ŚILPAŚĀSTRAS, GENERAL LITERATURE
AND ARCHÆOLOGICAL RECORDS

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M. S. Vol. 1.

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PREFACE

Origin and scope of the work—This dictionary owes its name to the University of London¹. A glossary of the architectural terms used in the *Mānasāra*, the standard work on Hindu architecture, was prepared for my private use when I found it indispensable after struggling for two and half years to edit for the first time and translate into English a text which is written in five different scripts², possesses eleven badly preserved manuscripts, has undergone five recensions and comprises more than 10,000 lines of a language rightly remarked by Dr. Bühler as the “most barbarous Sanskrit.”³ In this connection there arose an occasion for me to express to the University the opinion that an Encyclopædia of Hindu architecture was badly needed. Architectural expressions appear throughout the whole field of general Sanskrit literature and the epigraphical records, as well as in the extensive special branch of literature known as *Vāstu-śāstras*, more familiarly called *Śilpa-śāstras*. Existing dictionaries, in Sanskrit, English or any other language, do not elucidate architectural expressions: and the texts of the *Vāstu-śāstras* have been waiting for hundreds of years to be unearthed from manuscripts which are quite inaccessible without the guidance of a special dictionary that would also be instrumental in bringing to light many new things hitherto left unexplained in inscriptions and general literature. The University selected me as the person most immediately concerned and entrusted me with the task suggesting that I should “make a full dictionary of all architectural terms used in the *Mānasāra*, with explanations in English and illustrative quotations from cognate literature where available for the purpose.”

¹ It has developed out of a Thesis, which was accepted by the University for the D Lit degree.

² Grantha, Tamil, Telugu, Malayalam, and Nāgarī.

³ Ep Ind., vol. I, p. 277; compare also Sir R. G. Ehandarkar, Ind. Ant., vol. XII, pp. 140, 141.

Thus the terms included in this dictionary are primarily those found in the *Mānasāra*. But all the new architectural terms of any importance discovered in all the known architectural treatises, epigraphical documents, and general literature have also been added. I should estimate the new terms at about one-fourth of the total numbering approximately three thousand. No record has, however, been kept of the extent of the architectural manuscripts or the general literature searched, but some 50,000 pages of archæological documents have been gone through almost line by line.

Extent of architectural terms comprehended—In the *Vāstu-śāstras* architecture is taken in its broadest sense and implies what is built or constructed. Thus, in the first place, it denotes all sorts of buildings, religious, residential, and military, and their auxiliary members and component mouldings. Secondly, it implies town-planning; laying out gardens; constructing market places; making roads, bridges, gates; digging wells, tanks, trenches, drains, sewers, moats; building enclosure walls, embankments, dams, railings, ghāṭs, flights of steps for hills, ladders, etc. Thirdly, it denotes articles of house furniture, such as bedsteads, couches, tables, chairs, thrones, fans, wardrobes, clocks, baskets, conveyances, cages, nests, mills, etc.

Architecture also implies sculpture and deals with the making of phalli, idols of deities, statues of sages, images of animals and birds. It includes the making of garments and ornaments, etc.

Architecture is also concerned with such preliminary matters, as the selection of site, testing of soil, planning, designing, finding out cardinal points by means of a gnomon, dialling; and astronomical and astrological calculations.

These and similar matters are expressed by technical names which are to be understood as architectural terms for the purpose of this dictionary.

Principal sources and arrangement of materials—The sources drawn upon in this compilation may be classified under two divisions, namely, literary and archæological. The former includes all the known

Vāstu-sāstras, mostly in manuscript, which are avowedly architectural treatises, such as the Mānasāra, etc.; architectural portions of the Āgamas and the Purāṇas; cognate portions of the Vedic and Classical literature, such as the Brāhmaṇas, the Sūtras; the Epics, Kāvya, Dramas, etc. The archæological records comprise all the inscriptions and other cognate matters published in the following series:—Epigraphia Indica (13 volumes), Indian Antiquary (44 volumes), Corpus Inscriptionum Indicarum (2 volumes), Epigraphica Carnatica (12 volumes, in 15 parts), South Indian Inscriptions of Dr. E. Hultzsch, late Rai Bahadur V. Venkayya, and Rao Sahib H. Krishna Sastri (3 volumes, in 8 parts), General Sir A. Cunningham's Archæological Survey Reports (23 volumes), Archæological Survey, new Imperial series (vols. IV, XI, XII, XVIII, XXI, XXIII, XXIV, XXXIII, XXXIV), and Mysore Archæological Survey Reports.

Illustrative quotations from these sources are, to speak very *generally*, arranged in the order in which they are mentioned above. Illustrations from other sources of smaller extent have been given where they seemed most suitable.

Appendices—A sketch of the important Sanskrit treatises on architecture is given in appendix I. In appendix II is given an alphabetical list of the historical architects mentioned in the archæological records, together with short notes on their works and dates where available.

Ideal and general method—Dr. F. W. Thomas was the first to suggest the idea of compiling such a dictionary long before I felt the necessity of the glossary mentioned above. In carrying out Dr. Thomas's kind advice it seemed to me that the most natural method was the one suggested by Dr. Burgess (Ind. Ant., vol. XIV, pp. 319-320) for collecting materials for the ancient Geography of India by indexing separately all the geographical words occurring in the archæological and literary documents. Dr. Fleet illustrated this

principle by making a topographical list of such words found in the *Bṛihat-saṁhitā* (Ind. Ant., vol. XXII, p. 169). This was followed by a similar list of words from the *Bhāgavata-Purāṇa* by Rev. J. E. Abbott (Ind. Ant., vol. XXVIII, p. 1 f). There such list-making stopped. It would have been much easier for me if I could have made use of any such list of architectural terms from any of the documents consulted.

Professor L. D. Barnett, M.A., LITT.D., suggested that I should take Dr. S. Sørensen's Index to the *names* in the *Mahābhārata* as my model. I have followed his method as well as that of Professors Macdonell and Keith in the *Vedic Index* so far as these indexes are concerned in bringing together everything useful in the form of a short article.

Despite its bulk, Sørensen's Index mostly confines itself to the proper names contained in the *Mahābhārata*, and does not include any illustrative quotations. But I had to go much beyond a single work and consult an extensive field of literature, like the veteran workers of the *Vedic Index* of *names* and *subjects*, which though it contains subjects in addition to proper names, has not for obvious reasons cited the original passages in text or translation in addition to giving references to them. In this respect I took the largest Sanskrit work, the *St. Petersburg Dictionary*, as my ideal. But there, too, I had to differ from its immortal authors, Messrs. Böhtlingk and Roth, the fathers of the most useful Sanskrit researches, in two important points. First, the *St. Petersburg Dictionary* does not, for obvious reasons, give in all cases the full context of the passages quoted therein. For instance, from the illustrations like 'prāsādārūḍha' and 'prāsādāṅgaṇa' (see *St. Pet. Dict.* under *Prāsāda*), it is difficult to see whether 'prāsāda' implies a temple or a palace or an ordinary residential building, or the assembly room and confessional hall of the Buddhist priesthood. In spite of some tremendous difficulties, I found it unavoidably necessary to cite long passages, in text or translation, or sometimes both, to illustrate the particular bearing of a term. 'Pīṭha,' for example, implies a seat, an altar, a platform, the pedestal of a

column, the basement of a building, the plinth, the Yoni part of the Liṅga, etc.; these different shades of meanings cannot be made clear by such quotations as 'pīṭhopari' or 'pīṭham aṣṭāṅgulam'. The second point, by far the more significant, will further explain the need of long contexts. The St. Petersburg Dictionary refers only to well known treatises which, though covering an extensive field, are yet easily accessible, and does not deal with manuscripts locked up and preserved as relics; nor has it anything to do with the epigraphical documents. My literary quotations are in most cases from a large number of works and manuscripts, some of which are written in unfamiliar scripts and most of which are neither well known nor easily accessible; and the illustrations from all the published inscriptions and other archæological records, comprising approximately 50,000 pages, also necessitated the full context, partly for reasons stated above, and partly with a view to avoiding the possibility of distracting the attention of the reader and interfering with his grasping the argument rapidly.

Alphabetical order and transliteration—I could not avail myself of the express advice of Dr. Fleet in his highly appreciative Review of Dr. Sørensen's masterly Index (Ind. Ant., vol. XXXIV, p. 92) to arrange the words according to the European alphabetical order, which in the opinion of the reviewer has enhanced the value of the work. The European alphabet, being more imperfect than the Sanskrit alphabet with regard to the number of characters especially the vowels, and the phonetical arrangement of them, seemed unsuitable for the terms which are included in this dictionary. In either of the alphabets, the transliterated Sanskrit words in some cases would be more or less confusing (e.g., Rīshi, Rīksha, Rintika, Ripu). But for the difficulties of making type-written copies¹ before the dictionary went to press, I should have preferred to have Sanskrit words written in Sanskrit characters. Following the order of the Sanskrit alphabet, words like 'vaṁśa', and 'śaṅku', are given not before 'vakra' and 'śaka' (as in the St. Pet. Dict., M. W. Dict. and the Vedic Index), but after 'vahana' and 'śaṣpa'. The *anusvāra* is derived from at least four nasal characters of the Sanskrit

¹ Four copies of the Thesis referred to above had to be submitted to the University of London.

alphabet (ñ, ñ, n, m). Logically the *anusvāra* should follow the order of the original letters : 'saṅku' should be where 'saṅku' would be placed ; but this is an extremely confusing arrangement (see Apte's Dict.). There is no reason why 'saṅku' should be read before 'śaka', there is also no reason for its being placed after 'śaṣpa', although one should be quite justified in doing so when he is following the order of a particular alphabet, and does not hesitate to read in another alphabet e after d, i after h, o after n, and u after t, or l after k, h after g, and so forth.

In Transliteration I have followed the system of the Archæological Survey of India. But I have not made any distinction between e and é, o and ó, simply because there is no such distinction in the Sanskrit language. These deviations from the trodden paths which seem to be untenable, will not, it may be hoped, cause any inconvenience to readers.

Acknowledgment—Except in important cases which deserve special notice, the names of the scholars who have edited a particular inscription or written an article, have not been added after the quotations. This need not offend anybody. I am sincerely grateful to the scholars to whom I owe the quotations. It seems, however, of little interest to know the name or names of the authors or editors of a particular passage, quoted occasionally a dozen times with full references to the article where it occurs. 'Vedi', for example, implying a throne, has a parallel instance in a passage quoted from an inscription. The passage is borrowed from the editors and my indebtedness is shown by the usual quotation marks, and I have stated that this passage occurs in "Inscriptions from Nepal, no. 15, inscription of Jayadeva, verse 25, Indian Antiquary, vol. ix, pp. 179, 182." It, however, in no way enlightens the reader to know the names of the editors, Pandit Bhagwanlal Indraji and Dr. G. Bühler, C.I.E.

Again, a portion of a verse of the Śāṅkhyāyana Śrauta-sūtra is quoted in the St. Petersburg Dictionary, but the full context is

given in our dictionary, and it is stated thus : Śāṅkhyāyana Śrauta-sūtra, XVI, 18,13 (St. Pet. Dict.). Beyond this, it seems unnecessary to add the names of Messrs. Böhtlingk and Roth. Lastly, in cases of quotations from general literature, the extent of which cannot be indicated even by an approximate number of books, it was impossible in some instances to mention the author's name. Compare, for example, a 'Glossary of Grecian Architecture', an anonymous work; and Śilpaśāstra-sāra-saṁgrahaḥ Śivanārāyaṇātmaajena prāchīna-granthebhyah sāram uddhṛitya prakāśitaḥ—'Śilpaśāstra-sāra-saṁgraha' compiled by collecting essential portions of the ancient treatises by a son of Śivanārāyaṇa; again, 'Viśvakarma-jñāna' corrected (saṁsodhita) by Kṛṣṇa-śaṅkara-śāstrī : the author, if there were a real one beyond the mythical Viśvakarma (Creator of the Universe), is not stated anywhere in the treatise itself.

Need of showing the results achieved—Although it would be presumptuous for anybody to say that the subject of a dictionary like this has been exhausted in a pioneer work, I might be permitted, in justice to myself, to add that all the known and knowable materials which were likely to be of any use for this dictionary, have been closely consulted and utilized. Whether the results will justify the great labour involved will have to be left to the actual experiment of those who are in need of such a work. But the tremendous difficulties of a compilation like this will perhaps be not fully brought home to all readers, because "no one but those who have taken part in similar labours, can at all realize the amount of tedious toil, I might almost say drudgery, involved in doing everything 'singlehanded', collecting the quotations and verifying references and meanings, making indices and lists of words, sorting and sifting an ever-increasing store of materials, revising old work, arranging and re-arranging new, correcting and re-correcting, writing and re-writing, and interlineating 'copy', till reams upon reams of paper have been filled, putting the eye-sight, patience, and temper to a severe trial."

Aids and encouragement received—My sincere obligations are due to the Secretary of State for India in Council for all facilities and help which I had the privilege of receiving as a Government of India State Scholar and which were needed by a pioneer in this most exacting branch of oriental researches specially during the great European war. I take this opportunity to offer my respectful thanks in particular to Mr. (now Sir) Austen Chamberlain, Mr. (now Sir) T. W. Arnold, C.I.E., and Mr. N. C. Sen, O.B.E. Words fail me to express adequately my gratitude to Dr. F. W. Thomas, the then Librarian of India Office, London. As stated above, I owe to him the inception of the idea and courage to undertake this task. He placed at my disposal all the materials in India Office and procured for me most of the available manuscripts from different libraries in India and Europe. He facilitated my work in Holland. He arranged through the appreciation and kindness of Sir John H. Marshall, C.I.E., D.LITT., the Director General of Archæology in India, the creation of a prize-post for me directly under the Governor in Madras for the publication of this work; this arrangement unfortunately fell through owing to absence on leave of Sir John Marshall and retirement of Lord Pentland at the time when I went to take up this appointment. It was again through Dr. Thomas's introduction that Sir Claude de la Fosse, C.I.E., M.A., D.LITT., the first Vice-Chancellor of the reconstructed Allahabad University, became personally interested in this work and readily induced the great educationist Governor, Sir Harcourt Butler, to recommend to the Government of the United Provinces of Agra and Oudh to defray the cost of its publication.

I take this opportunity to express my respectful gratitude to Sir Harcourt Butler and his Government. And to Sir Claude I am further indebted for his scholarly sympathy, friendly advice and constant encouragement. To the great lovers of oriental scholarship, Rai Rajeshwar Bali Sahib, O.B.E., the Minister of Education, Kunwar Jagdish Prasad, C.I.E., O.B.E., I.C.S., the Educational (now Chief) Secretary, and Mr. A. H. Mackenzie, M.A., B.Sc., the Director of Public Instruction, I am in a debt of gratitude for further encouragement

which has kept up my energy and spirit needed in bringing out this dictionary after working on it for the past twelve years.

For suggesting many improvements I am indebted to the veteran orientalisists, Dr. L. D. Barnett of British Museum, London, and Professor E. J. Rapson of Cambridge University, who examined the whole manuscript before it went to press. I am thankful to Professor J. Ph. Vogel, PH.D., of Leiden University for helping me with all necessary books during my stay there. To Mr. E. L. G. den Dooren de Jong and Miss Ch. L. Du Ry van Beest Holle of Zoötomical Laboratory, Leiden, I owe many friendly services in connection with this work, but for which it would have been impossible for me to get on in Holland. To another talented lady friend, Miss E. J. Beck, who took the trouble of putting in the diacritical marks to a duplicate type-written copy of this dictionary, I owe, like many other Indian students, more obligations than I can adequately express.

Last but not least I am pleased to record my grateful thanks to Major W. C. Abel, M.B.E., V.D., lately the Superintendent of Government Press, Allahabad, and to his able successor, Mr. D. W. Crighton, and to their staff for their ever sympathetic and kind treatment towards me and their zealous and careful handling which was necessary in printing a dictionary like this.

P. K. ACHARYA.

SANSKRIT DEPARTMENT,
UNIVERSITY OF ALLAHABAD:
August, 1927.

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ABBREVIATIONS

[References to the quotations are given in full in all cases. No list of works and authors is, therefore, appended. Abbreviations have been used only in the following cases. The order is that of the English alphabet as the names in the following list are all English.]

Arch. Surv., new Imp. series...	<i>Archæological Survey</i> , new Imperial series.
Buddhist Cave Temples ...	<i>Archæological Survey of Western India</i> , new Imperial series, vol. IV, "Reports on the Buddhist Cave Temples and their Inscriptions," by Jas Burgess, LL.D., F.R.G.S.
C. I. I.	<i>Corpus Inscriptionum Indicarum</i> , vol. III, "Inscription of the Early Gupta Kings," by Dr. Fleet. (<i>Corpus Inscriptionum Indicarum</i> , vol. I, "Inscriptions of Asoka," by General Sir A. Cunningham, has not been referred to, neither M. Senart's editions of the same inscriptions in different volumes of the <i>Indian Antiquary</i> as well as in his French volumes. The only reference to these inscriptions is given from Dr. Bühler's edition in the <i>Epigraphia Indica</i> ; the difference in reading, if any, among the editors has been noted by their names Cunningham, Senart, Bühler.)
C. I. I., F. G. I. ...	<i>Corpus Inscriptionum Indicarum</i> , "Fleet's Gupta Inscriptions."
Chālukyān Architecture, Arch. Surv., new Imp. series (followed by volume and page, etc.).	<i>Archæological Survey of India</i> , new Imperial series, vol. XXI, "Chālukyān Architecture," by Alexr. Rea, M.R.A.S.
Cock	<i>Eene Oud-indische stad Volgens het Epos</i> , by Dr. J. K. de Cock, Groningen, 1899.
Cunningham, Arch. Surv. Reports	<i>Archæological Survey of India Reports</i> , by General Sir Alexander Cunningham.

F. G. I.	...	...	<i>Dr. Fleet's Gupta Inscriptions.</i>
Ep. Carnat.	...	...	<i>Epigraphia Carnatica</i> , by Lewis Rice.*
Ep. Ind.	...	...	<i>Epigraphia Indica.</i>

* The most arbitrary abbreviations of the names of the Taluqs, approximately 100 in the 12 volumes, have not been followed, first because it seems impossible, at least for me, to read, from his abbreviation Cn., Channarayapattana (in the Introduction, and the table of contents, but indifferently spelt 'Channarayapatna' in the title at the top of each page), from Mj., Manjarabad, etc. (see Introduction, vol. v, part I, p. 1); secondly, 100 such abbreviations will be too tedious for any patient reader to remember. These names have, therefore, been written hundreds of times in full.

Again there are as many as 12 kinds of paging sometimes in (each part of) each volume. Compare, for instance, vol. III. 'Contents' after one fol. of the fly-leaf, one of the names of the Taluqs, and one of a plate:—

- | | | | | | |
|--|----|----|----|----|-------|
| (1) Preface (page number is not given). | | | | | |
| (2) List of illustrations (page number is not given). | | | | | |
| (3) Introduction | .. | .. | .. | .. | 1—36 |
| (4) List of the Inscriptions classified in chronological order | .. | .. | .. | .. | I—IX |
| (5) Text of the Inscriptions in Roman characters | .. | .. | .. | .. | 1—218 |
| (6) Translations of the Inscriptions | .. | .. | .. | .. | 1—117 |
| Text of the Inscriptions : | | | | | |
| (7) in Kannada characters | .. | .. | .. | .. | 1—381 |
| (8) in Grantha and Tamil characters | .. | .. | .. | .. | 1—32 |
| (9) in Arabic and Persian characters | .. | .. | .. | .. | 1—4 |
| (10) Addenda et Corrigenda | .. | .. | .. | .. | 1—2 |
| (11) Alphabetical list of towns and villages where the inscriptions were found | .. | .. | .. | .. | 1—4 |
| (12) Index to Introduction | .. | .. | .. | .. | 1—11 |

This is not a solitary instance : compare also vol. v, part I, which bears 9 kinds of paging exclusive of the fly-leaf, names of Taluqs, and a plate ; vol. VII has 10 kinds of paging.

There is yet another difficulty, perhaps the most irritating one, of consulting and referring to this extensive work comprising approximately 12,000 pages. Many of the readers for whose service this dictionary is made are not expected to be familiar with the various South Indian scripts. It is for this reason and also for sparing readers the troubles of confusing pagings that I have referred to the Roman text only. But neither the Roman text nor the translation even of the largest inscriptions covering sometimes 10 pages of 40 lines to a page (cf. vol. v, part I, pp. 262, 364, 530, etc.) has been numbered by verses, lines or paragraphs. Consequently, no one convenient method could be followed in referring to a particular passage in the Roman text and in the corresponding translation. I might have counted, from the beginning of the inscription, the lines in both the places (which I have actually done in referring to the smaller inscriptions), but that would not save troubles of readers, as they would themselves be required to count say 400 lines twice, once in the text and secondly in the translation. In such cases my references to a particular passage has been thus : Ep. Carnat., vol. v, part I, --Channarayapattana Taluq no. ———, Roman text or Translation, p. ———, line (of that particular page, and not from the beginning of the inscription), sometimes from the bottom upwards, stated distinctly in so many words (e.g., line 2 from bottom upwards, instead of saying line 43, i.e., from the top downward); occasionally it appeared more convenient to say p. 43, para. 7, line 9, instead of counting all the lines from the top or bottom of the page.

ABBREVIATIONS

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Gloss. Grecian Arch. ...	A Glossary of Terms used in Grecian, Roman, Italian and Gothic architecture, by Anonymous, London, 1838.
Gwilt, Encycl. (generally followed by the cardinal number of articles and occasionally by page).	<i>An Encyclopædia of Architecture</i> , by Joseph Gwilt, F.S.A., F.R.A.S., 1867.
H. S. I. I. ...	<i>South Indian Inscriptions</i> , by Dr. Hultzsch.
Fergusson, Hist. of Ind. and East. Arch.	<i>History of Indian and Eastern Architecture</i> , by James Fergusson, D.C.L., F.R.S., M.R.A.S., 1891.
Hist. of Arch. Fletcher ...	<i>A History of Architecture</i> , by Fletcher, 1908.
Ind. Ant. ...	<i>The Indian Antiquary</i> .*
J. A. S. B. (followed by volume and page, etc.).	Bengal Asiatic Society's Journal.
J. A. S. Bom. Br. (followed by volume, page, etc. and N. S. added to indicate new series).	Bombay Branch, Asiatic Society's Journal.
J. A. O. S. (followed by part and page, etc.).	The Journal of the American Oriental Society.
J. R. A. S., N. S. (followed by volume, page, etc.).	The Journal of the Royal Asiatic Society of Great Britain and Ireland, new series.

* In the earlier volumes of this series, pages are divided, not invariably, however, into two columns, which are abbreviated thus : Ind. Ant., vol. v (preceded by the name of the article or the inscription), p. 320, C. 1 or 2 (=column 1st or 2nd), para. 1 or 2 (where there is more than one), line, say, 7 (of the para. when it is followed by any, or simply lines to be counted from the top ; in cases where it appeared more convenient, it is stated thus : line 7 from bottom upwards). In the earlier volumes the foot-notes are not marked by the numerical figures, 1, 2, 3 and so forth ; they are indicated by some inconvenient signs, e.g., *, †, ‡, etc. It was not possible to refer to these notes by any particular name. Some of the inscriptions published in this series have been given three different titles in three places of reference, namely, one in the table of contents, a different one as the heading of the inscription in the body of the volume, and a third one on the top of the pages wherein it is described. Compare, for example, the following :—

(1) Two Praśastis of Nānāka, a court poet of Viśāladeva of Gujārātā (Ind. Ant., vol. xi, contents, at the end of the volume).

(2) Sanskrit Grants and Inscriptions of Gujrat Kings, nos. iii and iv, Praśastis of Nānāka, a court poet of King Viśāladeva of Gujrat (in the heading of the article, p. 98).

(3) Sanskrit Grants and Inscriptions (on the top of pages 99, 101, 103, 105, 107).

I have generally referred to the last named title, i.e., the one occurring on the top of the pages.

K. S. I. I.	...	...	<i>South Indian Inscriptions</i> , by Rao Sahib H. Krishnashastry.
M.	...	...	<i>The Mānasāra</i> , edited and translated by P. K. Acharya, I.E.S., M.A., PH.D., D.LITT.
Monumental Antiquities and Inscriptions, North-Western Provinces, Arch. Surv., new Imp. series (followed by volume, page, etc.).			<i>Archæological Survey of India</i> , new Imperial series, vol. XII, "The Monumental Antiquities and Inscriptions in the North-Western Provinces and Oudh," by A. Führer, PH.D.
Muhammadan Architecture of Bharoch, etc., Burgess, Arch. Surv., new Imp. series (followed by volume, page, etc.).			<i>Archæological Survey of India</i> , new Imperial series, vol. XXIII (Western India, vol. VI), on "The Muhammadan Architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujrat," by Jas Burgess, C.I.E., LL.D., F.R.S.E.
Mysore Arch. Surv. Report, Narasimhachar (followed by year, page, etc.).			Annual Report of the Mysore Archæological department, by R. Narasimhachar.
M. W. Dict.	...	...	A Sanskrit-English Dictionary, by Sir Monier Williams, M.A., 1872.
Pallava Architecture, Rea, Arch. Surv., new Imp. series (followed by volume, page, etc.).			<i>Archæological Survey of India</i> , new Imperial series, vol. XXIV, "Pallava Architecture," by Alexander Rea, F.S.A. (Scot.), M.R.A.S.
Pet. Dict.	...	...	Sanskrit-Wörterbuch von Böhtlingk and Rudolf Roth, 1855.
Rām Rāz, Ess. Arch. (of) Hind.			Essay on the Architecture of the Hīndus, by Rām Rāz, London, 1834.
Sharqi Arch. of Jaunpur, Führer, Arch. Surv., new Imp. series (followed by volume, page, etc.).			<i>Archæological Survey of India</i> , new Imperial series, vol. XI, "The Sharqi Architecture of Jaunpur," by A. Führer, PH.D., with drawings and architectural descriptions by Ed. W. Smith.
V. S. I. I.	...	...	<i>South Indian Inscriptions</i> , by Rai Bahadur V. Venkayya.
Vedic Index, Macdonell and Keith.			Vedic Index of names and subjects, by Arthur Anthony Macdonell, M.A., PH.D., and Arthur Berriedale Keith, M.A., D.C.L., 1912.
Vitruvius (followed by Book and chapter).			The ten Books of Vitruvius, translated from Latin by Joseph Gwilt, F.S.A., 1880.

THE DICTIONARY ORDER OF THE ROMAN ALPHABET

a, ā ; i, ī ; u, ū ; rī, rī̄ ; e, ai ; o, au ;
 k, kh ; g, gh ; ñ ; ch, chh ; j, jh ; ñ̄ ;
 t, th ; d, dh ; n ; t, th ; d, dh ; n ;
 p, ph ; b, bh ; m ; y, r, l, v ;
 ś, sh, s ; h ; m̄ ; ḥ.

A
DICTIONARY
 OF
HINDU ARCHITECTURE

A

AKSHA—The eye, a die, the base of a column.

- (1) The base of a column :

Athavākshaṁ (=adhishṭhānaṁ) navāṁśochchaṁ janma chaika-
 kena kārayet ।

(Mānasāra, XIV. 17, note.)

- (2) The eye :

Asyāyāmaṁ tri-mātraṁ syād vistāraṁ chaika-mātrakam ।

Akshāyāmārdha-mātraṁ syād vistāraṁ yuktito nyaset ।

(M. LX. 29-30.)

- (3) A die :

Akshaiḥ sphaṭika-saṁyuktaṁ tulā-bhājanam eva cha ।

(M. LXVIII. 28.)

- (4) Referring to the window-like part of a *dolā* (swing, hammock, palanquin), and of chariot :

Purataḥ prishṭhato madhye parva(darpa)ṇaṁ bhadra-
 saṁyutam ।

Pārśvayor vā(dvā)ṇaṁ kuryāt tasyādho'kshaṁ susaṁyutam ।

(M. L. 165-166.)

Tasyādhaḥ karṇanaṁ kuryād akshotsedhārdham eva cha ।

(M. XLI. 51, see further context under *Aksha-bhāra*.)

See *Gavāksha*.

Cf. *Mitāksharā* (ed. Cal. 1829.), 146. 1. (*Pet. Dict.*) :

Akshaḥ pāda-stambhayor upari-nivishṭa-tulādhāra-paṭṭaḥ ।

Akshāgra-kila ।

Pushkarāksha (see *Pāṇini*, 5, 4, 76).

Dhārābhir aksha-mātrābhiḥ (*Arjunasamāgama*, ed. Bopp, 8, 4).

AKSHA-BHĀRA—A lower part of a chariot :

Tasyādho (=below the pāda or pillar) karṇam kuryād
akshotsedhārdham eva cha ।

Tat-tad-deśe tu chhidraṁ syād aksha-bhāre rathāntakam ।

Chhidre praveśayet kilam yuktyā cha paṭṭayojitam ।

(M. XLII. 51—53.)

AKSHI-SŪTRA—The line of the eyes :

Mukhāyāmaṁ tridhā bhavet ।

Akshī-sūtrāvasānam cha tasyādho(as) tat-padāntakam ।

Hikkā-sūtrād adho bāhu-dīrgham rikshāṅgulaṁ bhavet ।

AGNI-DVĀRA—The door on the south-east :

Chatur-dikshu chatush-koṇe mahā-dvāraṁ prakalpayet ।

Pūrva-dvāraṁ athaiśāne chāgni-dvāraṁ tu dakṣiṇe ।

Pitur-dvāraṁ tu tat-pratyag vāyau dvāraṁ tathottaram ।

(M. IX. 292, 294-295.)

AGRAHĀRA—A village inhabited by the Brāhmaṇas :

Viprair vidvadbhir ābhogyam maṅgalam cheti kīrtitam ।

Agrahāras tad evam uktaṁ viprendrāḥ Kāmikāgame ॥

(Kāmikāgama xx 3.)

Agrahāraṁ vinānyeshu sthānīyādishu vāstushu ।

Prāg-ādishu chatur-dikshu vāyau īśe śivālayaḥ ॥

(Ibid. XXVI. 32.)

Nilakaṇṭha, 16. 3. (*Pet. Dict.*) :

Agram brāhmaṇa-bhojanam tad-artham hriyante rāja-dhanāt
prithak kṛiyante te agrahārāḥ kshetrādayaḥ ।

Chatur-bhuja (comm. Mbh.) : Agrahāra=sāsana.

AGHANA—Not solid, a hollow moulding, column or pillar :

Ghanam chāpy aghanam chaiva vinyāsam atha vakshyate ।

(Vistārāyama-śobhādī purvavad-gopurāntakam) ।

Yam mānam bahir anyena chulikā-māna-sammitam ।

(M. XXXIII. 290—292, see also 293—309.)

Referring to windows (or rather pillar of windows) :

Tad-vistāra-ghanam sarvaṁ kuryād vai śilpi(a) vit-tamaḥ ।

Gopure kūṭa-kosṭṭ (h)āli-grīve pādāntare tathā ।

Ghane vāpy aghane vāpi yathā vātāyanair-yutam ।

(*ibid.* 592-594 .

cf: Vistāraṁ cha dvi-mātraṁ syād agram ekāṅgulaṁ bhavet ।

Ghanam ekāṅgulaṁ chaiva ।

(M. LX. 17-18).

Referring to the image of a bull :

Ghanam vāpy aghanam vāpi kuryāttu silpi(a)-vit-tamaḥ ।

(M. LXII. 17).

AGHANA-MĀNA—(see *aghana.*) Measurement by the interior of a structure.

Evam tat(d) ghana-mānam uktam aghanam vakshyate' dhunā ॥

Vistārāyāma-bhaktiḥ syād uktavat yuktito nyaset ।

Dvi-tribhāga-viśale tu āyataṁ tat prakalpayet ।

Bhakti-tri-bhāgam ekāṁśam bhitti-vistāram eva cha ।

Śeṣam tad garbha geham tu madhya-bhāge tu veśanam ।

(M: xxxiii. 331-335 f.).

AṆKA(GA)ṆA—(see *prāṅgaṇa.*) Same as Aṅgaṇa, a court, a courtyard.

Yathā madhye'ṅkanam kuryāt pañcha-bhāgena viśṛitam (M. xxxiv. 143).

Kalpa-drumasya purato bahir aṅkanam syāt (M. XLVIII. 72).

Athātaḥ saṁpravakshye'ham aṅgaṇasya tu lakṣhaṇam ।

Aṅgaṇam dhvaja-yoniḥ syān mukhāyāmābhisaṁyutam ॥

Pādukānām bahir-bhāgam aṅgaṇam tat vidur budhāḥ ।

Dhvajaḥ sarvatra saṁpanna iti śāstra-nidarsanam ॥ (*Vāstu-vidyā* ed. Ganapati Śāstri. VI. 1-2).

Madhye tu prāṅgaṇam kāryam viśālenaika-paṁktikam ।

Ardha-paṁkti-vivṛidhyā tu trimśat paṁkty antam ishate ॥ 40.

Āyāme chaika-paṁkty ādi tri-guṇāntam viśālatā ।

Evam brahmāṅgaṇam kāryam jala-pāta-yutam navā ॥ 41.

Madhyamam chāṅgaṇa-sthānam maṇḍapena yutam tu vā ॥ 66.

Prāg aṅgaṇam pradhānam syāt prāgavāgaṅgaṇam jvaraḥ ॥ 131.

(“ Kāmikāgama”, xxxv) :

Ujatāṅgaṇa-bhūmishu (“ Raghuvamśa ”. ed. Cal. 1. 52, *Pet Dict*).

Vimānaṁ haṁsa-yuktam etat tishṭhati te'ṅgaṇe ("Devī māhātmya," ed. Cal. 5. 50 (*ibid*)).

Nṛipāṅgaṇa. (Kāvya chandrikā 166, 15 (*ibid*)).

Nṛipāṅgaṇa (dental, n. Bharṭṛihari. 2. 46 (*ibid*)).

Mahārājāṅgaṇaṁ śūrāḥ praviśantu mahodayam (*Rāmāyaṇa* II, 3, 19 (*ibid*)).

Matsya-tīrthada sannidhānadali Lingaṇṇa bagitinda doḍḍa-asvāthada baḷige aṅgaṇa 12 māḍida sēvā—"Lingaṇṇa with devotion erected (a maṇṭapa of) 12 aṅgaṇas near the big asvattha tree in proximity to the Matsyatīrtha, on the bank of the Arkapushkarini." (*Ep. Carnat. vol. IV. Edatore Taluq, no. 3, Roman text. p. 84, Transl. p. 52*).

ANGA-DŪSHANA—The defects of the limbs; the penalties of a defective construction.

"Mānasāra", Chap. LXIX, 1—73:

The chapter is named Aṅgadūshaṇa in the colophon. The term would literally mean the defects of the limbs. The chapter opens with the proposal that the penalties on the master, the king, and the kingdom following a defective construction will be described:

Ālayādyaṅga-sarveshu hinādhiḱyaṁ bhaved yadi |

Rāja-rāshṭrādi-kartṛiṇāṁ dosha-prāptim(-r)ihochyate (1—2).

There should not be, as stated, any defect in the width, height, plinth, lintel, pillar, entablature, finial, dome, door, adytum, staircase, terrace, gate house, pavilion, wall etc. (3—10).

Cf: Tasmāt tu dosha saṁprāpti(h) śilpidriṣṭi(r) nivārayet (11).

The illustrations too of penalties for defective construction are taken from the different architectural objects, such as door, staircase, pillar, wall, dome, spire, etc., etc. Thus it is stated that if the altar (vedikā) be defective, the master would lose his eyesight (26); if the dome be larger or shorter, the people would suffer from poverty (29); if the pillars be larger or shorter, the race of the master would be exterminated (23), and so forth.

ĀṄGULA—A finger, a finger-breadth, a measure of about three-fourths of an inch ; one of some equal parts, into which an architectural or sculptural object is divided for proportional measurement.

(1) “Mānasāra”, Chap. II :

(The definition of paramāṇu or atom :

Munīnām nayanodvikshya(s) tat paramāṇur udāhṛitam (40).

cf : Brihat-saṁhitā (below).

Paramāṇu or atom is the lowest measurement.)

The details of the āṅgula-measure (41—46) :

8 Paramāṇu (atoms) = 1 Ratha dhūli (cardust),

8 Cardusts = 1 Vālāgra (hair's end),

8 Hair's ends = 1 Likshā (nit),

8 Nits = 1 Yūkā (louse).

8 Lice = 1 Yava (barley corn).

8 Barley corns = 1 Āṅgula (finger).

Three kinds of āṅgulas are distinguished, the largest of which is equal to 8 yavas, the intermediate one 7 yavas, and the smallest one 6 yavas (47—48).

Further details (49—53) :

12 Āṅgulas = 1 Vitasti (span).

2 Spans or

24 Āṅgulas = 1 Kishku-hasta (smallest cubit).

25 „ = 1 Prājāpatya-hasta.

26 „ = 1 Dhanur-mushti-hasta.

27 „ = 1 Dhanur-graha-hasta.

4 Cubits = 1 Dhanuḥ or daṇḍa (bow or rod).

8 Daṇḍas (rods) = 1 Rajju (rope).

Direction is given with regard to the use of the cubits of different lengths and other measures (54—58) : conveyances and bedsteads etc. are stated to be measured in the cubit of 24 āṅgulas, buildings in general (vimānas) in the cubit of 25 āṅgulas, the ground or land (vāstu) in the cubit of 26 āṅgulas, and the villages etc. in the cubit of 27 āṅgulas. The cubit of 24 āṅgulas can, however, be employed, as stated in measuring all these objects.

Chap. LV :

Three kinds of the Aṅgula-measure :

Mātrāṅgula-gataṁ proktaṁ aṅgulam tri-vidhaṁ bhavet | (53).

The mānāṅgula is the standard measure ; it is equal to eight barley corns :

Yava-tārāṣṭa-mātraṁ syān mānāṅgulam iti smṛitam | (56).

The mātrāṅgula is the measure taken in the middle finger of the master :

Kartur dakṣiṇa-hastasya madhyamāṅgula-madhyame |

Parva-dīrghaṁ tan-nāhaṁ mātrāṅgulam udāhṛitam | (57-58).

The details of the 'deha-labdhāṅgula' are left out ; but this measure is frequently referred to :

Trayas- trisāch chhatāntaṁ syād deha-labdhāṅgulena vā | (64).

The 'deha-labdhāṅgula' is to be understood as the measure, which is equal to one of the equal parts, into which the whole height of a statue is divided for sculptural measurement. This alone should otherwise be called aṁśa (part) ; but the term (aṁśa) is indiscriminately used for all the three aṅgula-measures, as well as for the term 'mātra.' Compare, for example, chap. LXV :

Mūrdh(n)ādi-pāda-paryantaṁ tuṅga-mānam praśasyate | (2).

Chatur-viṁśach-chhataṁ kṛtvā tathaivāṁśena mānayet | (3).

Uṣṇishāt keśa-paryantaṁ chatur-mātraṁ praśasyate | (4).

Ardhāṁśaṁ gala-mānam syād vedāṁśaṁ gala-tuṅgakaṁ | (6).

Sa yava-tryaṁśakaṁ chaivānāmikāyāmam ishyate | (26).

Medhrāntaṁ ūru-dīrghaṁ syāt sapta-viṁśāṅgulam bhavet | (9).

The 'deha-labdhāṅgula' is also called the bera (idol)-aṅgula and the liṅga (phallus)-aṅgula, chap. LXIV. 49-53 :

Aṁśakaṁ mānam evoktaṁ aṅgulair mānam uchyate |

Yal-liṅga-tuṅgaṁ saṁgrāhya chatur-viṁśach-chhatāntakam |

Liṅgāṅgulam iti proktaṁ beraṁ tālavaśād-api |

Kṛtvā berāṅgulam proktaṁ mānāṅgulam ihochyate |

Yava-tārāṣṭa-mātraṁ syād devānām aṅgulam bhavet |

The 'deva (god's)-aṅgula' mentioned in the last line (53) is apparently the māna (standard) aṅgula.

- (2) "Bṛihat-Saṁhitā", LVIII. 1—2 :

Jālāntarage bhānau yad-aṇutaram darśanam rajo yāti |
Tadvindyāt paramāṇum prathamam tad-dhi pramāṇānam ||
Paramāṇu-rajo-vālāgra-likshā-yūkā yavo'ṅgulaṁ cheti |
Ashta-guṇāni yathottaram aṅgulaṁ ekam bhavati mātṛā ||

"Commentary quotes a parallel passage, the former stanza of which recurs in Manu, VIII, 132 (cf. below), whereas the latter wholly differs :

Tathā cha jālāntara-gate bhānau yat sūkshmam dṛīsyate rajah |
Prathamam tat pramāṇānam trasa-reṇum prachakshate ||
Tasmād rajah kachāgram cha likshā yukā yavo'ṅgulaṁ |
Kramād ashta-guṇam jñeyam jina-saṁkhyāṅgulaiḥ samāḥ ||

From an unknown author are the verses quoted by

- (3) Bāpū-Deva in his edition of the *Siddhānta-śiromaṇi*, p. 52 :

Veśmāntaḥ patiteshu bhāskara-kareshvālokyate yad-rajah |
Sa proktaḥ paramāṇur ashta guṇitais tair eva reṇur bhavet ||
Tair vālāgram athashtaḥkṣaḥ kacha-mukhair likshā cha yūkā
shtaḥkṣaḥ |

Syāt tribhīṣha tadashtaṅkena cha yavo'shtaḥkṣaḥ cha tair
aṅgulaṁ ||

"Digit (āṅgula) has here (B. S. LVIII 4) no absolute, but a relative value; it is the module and equal to $\frac{1}{168}$ of the whole height of the idol, or $\frac{1}{168}$ of idol and seat together".

Commentary : yasmāt kāshṭhāt pāshāṇādikād vā pratimā kriyate tad dairghyam pīṭha-pramāṇa-vivarjitam dvādaśa-bhāga-vibhaktaṁ kṛtvā tatraiko bhāgo navadhā kāryaḥ, so'ṅgula-sajñako bhavati, yasmād ashtaḥkṣam aṅgula-śatam pratimā pramāṇam vakshyati.

(Kern. J. R. A. S. (N. S.) volume VI, p. 323, notes 1,2).

- (4) Introduction (pp. 8-9) to "Rājavallabha Maṇḍana", Ed. Nārāyaṇa Bhārati and Yaśovanta Bhārati

1 aṅgula	=	mātṛā.	5 aṅgula	=	tala.
2 „	=	kalā.	6 „	=	kara pāda.
3 „	=	parvan.	7 „	=	dṛiṣṭi.
4 „	=	mushtī.	8 „	=	tūṇi.

9	aṅgula =	prādeśa.	24	aṅgula =	aratni.
10	„	= saya tāla.	42	„	= kishku.
11	„	= go-karṇa.	84	„	= puruṣa (height
12	„	= vitasti (span).			of a man).
14	„	= anāha-pada.	96	„	= dhanus.
21	„	= ratni.	106	„	= daṇḍa.

This is apparently taken from the Brahmāṇḍa Purāṇa. (See below.)

- (5) “ Brahmāṇḍa Purāṇa,” chap. 7 (Vāyu-prokte pūrva-bhāge dvitiye anuṣaṅgapāde) gives a curious origin of the aṅgula measure:

It is stated (in v. 91-95) that people at first used to live in caves, mountains and rivers etc. They began to build houses in order to protect themselves from cold and heat (śītoṣṇa-vāraṇāt). Then they built khetas (towns), puras (houses), grāmas (villages) and nagaras (cities). And to measure their length, breadth, and the intermediate distance between two settlements (sanniveśa) the people instinctively (yathājñānam) employed their own fingers. Thence forward the aṅgulas are used as standard of measurement.

Then follow the details of the aṅgula measurement (V. 96-101)

Jayaṅgula-pradeśāṁś trīṇ hastaḥ kishkuṁ dhanūṁśchi cha ।
Daśatvaṅgula-parvāṇi pradeśa iti saṁjñitāḥ ॥ 96.

• Aṅguṣṭhasya pradeśīnyā vyāsa(h) pradeśa uchyate ।
Tālaḥ smṛito madhyamayā gokarṇaś chāpyanāmayā ॥ 97.

Kaṇiṣṭhaya vitastis tu dvādaśaṅgula uchyate ।
Ratnir aṅgula-parvāṇi saṁkhyayā tveka viṁśatiḥ ॥ 98.

Chatvāri-viṁśatiś chaiva hastaḥ syād aṅgulāni tu ।
Kishkuḥ smṛito dviratnis tu dvi-chatvāriṁśad aṅgulaḥ ॥ 99.

Chatur hasto dhanur daṇḍo nālikā yugam eva cha ।
Dhanuḥ sahasre dve tatra gavyūtiś taiḥ kṛitā tadā ॥ 100.

Asṭau dhanuḥ sahasrāṇi yojanaṁ tair vibhāvitam ।
Etena yojaneneha sanniveśās tataḥ kṛitāḥ ॥ 101.

- (6) “ Matsya Purāṇa ”, chap. 258, v. 17-19 ;

Jālāntara-praviṣṭānāṁ bhānūnāṁ yad rajaḥ sphuṭam ।
Trasa-reṇuḥ sa vijñeyo vālāgrāṁ tair athaṣṭabhiḥ ॥ 17.

Tad-ashtakena tu likhyātu yūkā likhyāshṭakair matā ।
 Javo yūkāshṭakam tad-vad ashtabhis tais tad aṅgulam ॥ 18.
 (Svakiyāṅguli-mānena mukham syād dvādaśaṅgulam ।
 Mukha-mānena kartavyā sarvāvayava-kalpanā ॥ 19).

- (7) Vāstu-vidyā, Ed. Ganapati Sāstri, 1. 3-5 f :
 Tatrātau saṁpravakshyāmi sarveshām māna-sāadhanam ।
 Mānenaivākhilam loke vastu saṁsādhyate yataḥ ॥
 Paramāṇuḥ kramād vṛiddho mānaṅgula iti smṛitaḥ ।
 Paramāṇur iti prokto yoginām dṛishti-gocharaḥ ॥
 Paramāṇur ashtābhis trasa-reṇur iti smṛitaḥ ।
 Trasa-reṇus cha romāgrām likshā-yūkā-yavās tathā ॥
 and so forth (see *Mānasāra*).

- (8) "Bimbamāna", Ms. (British Museum 558, 5292), V. 9 :
 Yad-bimba-pramāṇena mānaṅgula(m) vibhājite ।
 Tena bimbasya mānam tu tatra(m) āyānam ishyate ।
- (9) "Suprabhedāgama," *Paṭala*, xxx :
 Athātaḥ saṁpravakshyāmi aṅgulānām tu lakṣhaṇam ।
 Mānaṅgulām tu prathamām syāt mātrāṅgulam dvitīyakam ॥ 1.
 Deha-labdhā-pramāṇām tu tritīyam aṅgulām smṛitam ।
 Yasmāt param aṇur nāsti paramāṇus tad uch्यate ॥ 2.
 Paramāṇur adhaś chaivāpi cha keśāgra eva cha ।
 R(1)ikshā-yūkā-yavās tatra kramāśo'shṭa-guṇair matam ॥ 3.
 Mānaṅgulam iti proktam tato mātrāṅgulām śṛiṇu ।
 Āchārya-dakṣhiṇe haste madhyamāṅguli-madhyame ॥ 4.
 Parva(m) mātrāṅgulām jñeyam deha-labdhāṅgulām śṛiṇu ।
 Pratimāyās tathotsedhe tāla-gaṇyena bhājite ॥ 5.
 Teshvekaṁ bhāga-van-mānām deha-labdhāṅgulām smṛitam ।
 The objects measured in the three kinds of aṅgulas :
 Prāsāda-maṇḍapānīs chaiva prākārān gopurān api ॥ 6.
 Grāmādyā-kṣhetra-gaṇyeshu mānaṅgula-vidhānataḥ ।
 Āchārya-dakṣhāṅgulibhir mite vyāsa-mitādhikair (sic) ॥ 7.
 Kūrche pavitrake chaiva sruve srugbhir athānyakair ।
 Yāge prayojitānīha mātrāṅguli-vidhīś charet ॥ 8.
 Atha mānaṅgulair vāpi kārayed yāga-karmaṇi ।
 Deha-labdhāṅgulenaiva pratimām kārayed budhaḥ ॥ 9.

Then follow the technical names of the aṅgulas (v. 10—16) :

One aṅgula is called——bindu, moksha.

Two aṅgulas are ,, ——kalā (elsewhere it is the name of one aṅgula), kolaka, padma, akshi, aśvini.

Three ,, ,, ——rudrākshi, agni, guṇa, śūla (and) vidyā.

Four ,, ,, ——yuga (and) bhāga, veda, and turīya.

Five ,, ,, ——rudrānana, indriya, bhūta, and vāṇa.

Six ,, ,, ——karman, aṅga, ayana, and rasa.

Seven ,, ,, ——pātāla, muni, dhātu, and abdhī.

Eight ,, ,, ——basu, loka-(īśa?), and mūrti.

Nine ,, ,, ——dvāra, sūtra, graha, and śakti.

Ten ,, ,, ——diś, nāḍi, āyudha, and prādurbhāva.

Twenty ,, ,, ——trishu (and) vishku.

Thirty ,, ,, ——gati.

Forty ,, ,, ——trijagat (?).

Fifty ,, ,, ——śakvari.

Sixty ,, ,, ——atīśakvari.

Seventy ,, ,, ——yasṭi.

Eighty ,, ,, ——atyasṭi.

Ninety ,, ,, ——dhṛiti.

Hundred ,, ,, ——atidhṛiti.

The cardinal numbers are described (v. 17—20) :

Ekam daśam śataṁ chaiva sahasram ayutam punaḥ || 17.

Niyutam prayutam chaiva koṭim chaiva yathārbudam |

Bṛindam kharvaṁ nikharvaṁ cha śaṅkham padmam ataḥ
param || 18.

Samudra-madhyāntarākhyam aparam tathā |

Parārdham evākhyātam daśa-vṛitt(-ddh)yuttarottaram || 19.

Evam etāni choktāni saṅkhyā-sthānam vimśatiḥ |

Three kinds of the vitasti (span), which is equal to 12 aṅgulas,
are distinguished by their technical names :

Tālam yamam tri-bhāgam cha śaṭ-kalās cha vitastakam || 20

Śaṭ-kolakam mukham chaiva dvādaśaṅgula-saṁjñakam |

Āṅuṣhṭha-tarjani-yuktaṁ prādeśam iti kīrtitam || 21.

(Madhyamāṅuṣhṭha-samyuktaṁ tāla-mānam iti smṛitam |)

Āṅuṣhṭhānamikā-yuktaṁ vitastir iti chochyate || 22.

Kaṇishṭhāṅuṣhṭhayor yuktaṁ go-karṇam iti saṁjñikam |

The correct reading of the last two lines should be :

Āṅuṣhṭhānamikā-yuktaṁ go-karṇam iti saṁjñikam || 22.

Kaṇishṭhāṅuṣhṭhayor yuktaṁ(-tā) vitastir iti chochyate |

Compare : Brahmāṇḍa purāṇa I, VII, 97,98 (see under GOKARṆA and VITASTI).

Prādeśaś cha vitastiś cha gokarṇaś cha ime trayah || 23.

The two kinds of the measure by the fist :

Jajñādike prayoktavyāḥ prāsādādaḥ na māpayet |

Ratniḥ saṁvṛita-muṣṭiḥ syād aratniḥ praśṛitāṅguliḥ || 24.

Different kinds of the hasta or cubit measures :

Kishkus cha prājāpatyaś cha dhanur-muṣṭi-dhanu(r)grahau |

Āṅulas tu chatur-vimśat kishkur ityuchyate budhaiḥ || 25.

Pañcha-vimśatibhiś chaiva prājāpatyam udāhṛitam |

Shaḍ-vimśati-dhanur-muṣṭiḥ sapta-vimśad-dhanu(r)grahaḥ || 26.

The objects measured in these cubits :

Kishku-hastādi-chatvāri-mānāṅgula-vaśāt-tanaḥ (?) |

Ebhira hasta-pramāṇaiś tu prāsādādīni kārayet || 27.

Śayanam chāsanaṁ chaiva kishku-māna-vaśāt kuru |

Liṅgam cha piṇḍikāṁ chaiva prāsādaṁ gopuraṁ tathā || 28.

Prākāra-maṇḍapaṁ chaiva prājāpatya-kareṇa tu |

The higher measures :

Dhanu(r)grahaś chatuṣṭkaṁ yad daṇḍa-mānam prakīrtitam || 29

Sahasra-daṇḍa-mānena krośa-mātram vidhīyate |

Gavyūtir dvi-guṇam jñeyam tad-dhi(dvi)-guṇam cha ghāta-
kam || 30.

Ghātakasya chatuṣṭkaṁ tu yojanā parikīrtitā || 31.

(10) “ Manu-saṁhitā ”, VIII. 271 (cf. under “ Bṛihat-saṁhitā ” above) :

Nikshepyo'yomayaḥ śaṅkur jvalannasye daśāṅgulaḥ |

- (11) Rāmāyaṇa, vi. 20,22 :
Na hyaviddham taylor gātre babhūvāṅgulam antaram ।
- (12) "Aratni, cubit". According to the *Śulvasūtra* of Baudhāyana (Fleet. J. R. A. S., 1912, 231, 2), this measure is equal to 24 aṅgulas or 'finger-breadths'. The *Śatāpatha Brāhmaṇa* (x. 2,1,3) also mentions 24 aṅgulas or 'finger-breadths' as a measure, but without reference to the aratni (see below), cf. Eggeling, *Sacred Books of the East*, 43, 300, n.3."
- (13) "Prādeśa frequently occurs in the "Brāhmaṇas" (Vedic Index II, 152). ("Aitareya," VIII 5; "Śatāpatha," III, 5, 4, 5; "Chhāndogya upanishad", v. 18, 1, etc..) as a measure of length, a span", (*ibid.* II-50.)
- (14) "The "Śatāpatha-Brāhmaṇa", 10, 2, 1, 2 :—Tasy-aish-āvamā mātṛā yad aṅgulayaḥ ;—this is his lowest measure, namely the fingers."
- (15) "In some table the aratni is distinguished from the hasta, and is defined as measuring 21 aṅgula. But the "Śulvasūtra" of Baudhāyana defines it as equal to 2 prādeśa each of 12 aṅgula, and so agrees in making it equal to 24 aṅgula. In any case, our present point is that the "Kauṭīliya-Arthaśāstra" gives its value as 24 aṅgula."
(Fleet J. R. A. S., 1912, p. 231 notes 1, 2.). Compare also *ibid.* pp. 231, 232, 233 :
- (16) "Like some of the other Hindu tables, it " (Kauṭīliya-Arthaśāstra") starts (p. 106, line 3) with the paramāṇu or 'most minute atom.' It takes its measures up to the aṅgula, through four intermediate grades, by "eights": it defines the aṅgula (line 7) as being equal to 8 yava-madhyā, or 8 barley-corns laid side by side: and it further defines it as the middle breadth of the middle finger of a middle-sized man. It tells us (line 11) that 12 aṅgula are 1 vitasti or "span and (line 13) that 2 vitasti are 1 aratni: here, by its aratni of 24 aṅgula it means the measure which in other tables is usually called hasta or kara, "the fore-arm, the cubit"; and, in fact, it adds prājāpatya hasta as another name of its aratni."

“In the regular course of the table it tells us next (line 20) that 4 aratni (i.e. 4 hasta or cubits) are 1 daṇḍa, ‘staff’ or dhanus, ‘bow’ (from which it follows that 1 dhanus = 96 aṅgula).”

“Now the aṅgula or finger-breadth may be the theoretical unit: it may well have been originally the actual unit and the source of the other measures. But we can hardly doubt that the hasta or cubit eventually took its place as the practical unit; and that a correct scale was maintained by keeping in public offices a standard hasta marked off into 2 vitasti and 24 aṅgula. At any rate, the hasta is the practical measure to which we must attend in estimating all the others.”

(17) “Following Colebrooke (“Essays,” I. 540, note), I take the hasta for easy computation at exactly 18 inches, which gives $\frac{3}{4}$ inch as the value of the aṅgula.”

AṄGHRI—A foot, generally a small (dwarf) pillar constructed on a larger one, or in the upper parts of a storey; a pilaster:

Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśaṁ prastarānvitam
(M. XII, 35).

Chatush-pādam tri-pādam cha dvi-pādaikāṅghrim eva vā (M. LXVII. 8).

Tatra hīnādhikaṁ chet pāda-sthānāṅghrikāśrayam |
Sarveshāṁ bhitti-māneshu tatra dosho na vidyate (M. LXIX. 60-61).

As a synonym of the pillar:

Jaṅghā cha charaṇaṁ chaiva sthālī stambhamāṅghrikam
(M. XV. 4).

As a pillar of the first floor:

Tadūrdhve'ṅghri śarāṁśaṁ syāt (M. XX. 16).
Adri-sopāna-pārśve tu na kuryāt pārśvayor aṅghrikam (M. XXX. 163).

As a dwarf pillar placed upon a larger column:

Athavā sapta-saptāṁśaṁ vibhajet tritalodaye |
Chatur-bhāgam adhishtānaṁ tad-dvayaṁ pāda-tuṅgaṁ |

Adhishṭhāna-samaṁ mañchaṁ mañchordhve'rdhena vap-ray-uk |
 Sa-tripāda-shaḍaṁsena chorhve pādodayaṁ bhayet |
 Tadūrdhve prastarottuṅgaṁ sa-tri-pādaṁ tri-pādakam |
 Tadūrdhve'rdhena vapraṁ syāt tadūrdhve'ṅghri shaḍaṁ-śakam |
 (M. xxi. 12-17).

A subordinate pillar :

Mūla-pāda-viśālaṁ vā tat-tri-pāda-viśālakam |
 Etat kumbhāṅghrikam proktam antarālaṁ cha yojayet | (M. xv.
 228-229).

AṄGHRIKA-VĀRI—A moulding of the lamp-post (dīpa-daṇḍa) :

Agre cha phalakāntaṁ cha tāṭikādyair vibhūshitam |
 Athavāṅghrika-vāriṁ syād ūrdhve cha kuḍmalānvitam (M. l.
 78-79).

ACHALA-SOPĀNA (see *Sopāna*)—a flight of stationary or immovable steps :

Achalaṁ cha chalaṁ chaiva dvidhā sopānam īritam (M. xxx.
 90).

See the contents of 93-124 under *Sopāna*.

Cf. : Evaṁ tu chala-sopānam achalaṁ tat pravakshyate (151).
 Then follows the measurement (152-154).

AṬṬA, AṬṬĀLA—High, lofty.

AṬṬĀLAKA—" an apartment on the roof; an upper storey," a tower, a military post.

AṬṬĀLIKĀ—" a house of two or more storeys, a lofty house, palace " (M. W. dict).

(1) " Kautilya-Arthasāstra : "

' Vishkambha-chaturaśram aṭṭalakam utsedha-samāvakshepa-sopānaṁ kārayet.'

' Trimśad-daṇḍāntaraṁ cha dvayor aṭṭalakayor madhye sa-harmyā-dvi-talām dvyardhāyāmāṁ pratolīm kārayet.'

' Aṭṭalaka-pratoli-madhye trī-dhānushkādhishṭhānaṁ sāpidhāna-chehhidra-phalaka-saṁhatam itīndrakośaṁ kārayet.'
 (Chap. xxiv. 52).

- (2) “ Kāmikāgama,” xxxv :
 Agrato’lindakopetam aṭṭālaṁ sālakāntare ।
 Gopurasya tu ॥ 126.
- (3) “ Rājatarāṅginī :”
 I. 274 : prākārāṭṭāla-maṇḍalam....kinnarā-puram ।
 I. 301 : nagaryah.....truṭyad aṭṭāla-mekhalāh ।
- (4) “ Mahābhārata ” (Cock) :
 II. 80,30 : prākārāṭṭālakeshu ।
 III. 15,16 : puri.....sāṭṭālakā-gopurā ।
 III. 160,39 : Vaiśravaṇāvāsam.....prākāreṇa parikshiptam ।
chayāṭṭālaka-śobhinam ।
 III. 173,3 : puram.....gopurāṭṭālakopetam ।
 III. 207,7 : Mithilām.....gopurāṭṭālakavatim ।
 XV. 5,16 : puram aṭṭālaka-sambādham (with very high storey).
 XVI. 6,24 : nagarīm.....prākārāṭṭālakopetām ।
- (5) “ Rāmāyāna ” :
 I. 5,11 : Uchchāṭṭāla-dhvaja-vatīm śataghñī-śata-saṁkulām ।
 Commentary : aṭṭāla upari gṛham (lit. house at the top).
 II. 6,11 : Chaityeshvaṭṭālakeshu cha ।
 Commentary : aṭṭālakah prākāroparitana-yuddha-
 sthānam = aṭṭālakas imply the military towers built
 on the top of the enclosure walls.
 V. 3,33 : laṅkā.....sāṭṭa-prākāra-toraṇām ।
 V. 37,39 : sāṭṭa-prākāra-toraṇām laṅkā ।
 V. 55,32 : laṅkā sāṭṭa-prākāra-toraṇā ।
 V. 51,36 : purīm sāṭṭa-pratolikām ।
 V. 58,158 : purīm sāṭṭa-gopurām ।
 VI. 75, 6 : gopurāṭṭā-pratolishu chāryāsu cha vividhāsu cha ।
 V. 2,17 : laṅkā.....aṭṭālaka-śatākīrṇām ।
 V. 2,21 : purīm.....vapra-prākāra-jaghanām ।
 śataghñī-śūla-keśāntām aṭṭālakavataṁśakām ।
- (6) Turrets :
 Giri-śikhara-taru-taṭ-aṭṭālaka-opatalpa-dvāra-śaraṇochchhaya-
 compare with : Raghuvamśa. xvi. 11, viśīrṇa-talp-āṭṭa-śato

nīveśaḥ (Kielhorn, *Jundāgadh Rock inscrip. of Rudradaman*, line 6, Ep. Ind., vol. VIII, pp. 43, 46 and note 3).

AN̐DA—A cupola, cf. *Shoḍasāṇḍayutaḥ*, furnished with 16 cupolas ;
vibhūshito'ṇḍais cha viṃśatyā--adorned with 20 cupolas
“ (*Bṛihatsaṃhitā*,” LVI. 22, 24, 28 ; Kern. J. R. A. S. (N. S.)
vol. VI. p. 319, 320).

Śobhanaiḥ patra-vallibhir aṇḍakais cha vibhūshitaiḥ ।

(“ *Matsya Purāṇa*.” Chap. 269. v. 20 ; see also : v., 37).

ATI-BHAṆGA—(See *Bhaṅga*) A pose, in which the idol is bent in
more than two or three places. cf :

Sarveshāṃ deva-devīnāṃ bhaṅga-mānam ihochyate ।

Ābhaṅgaṃ sama-bhaṅgaṃ cha ati-bhaṅgaṃ tridhā bhavet (M.
LXVII, 95-96).

Evam tu sama-bhaṅgaṃ syād ati-bhaṅgaṃ ihochyate ।

Pārshnyaṅgulaṃ śarāṅgulaṃ tat-pādāṅgushṭhayaṃ antare ।

Tad dvayor madhyame viṃśad aṅgulaṃ dvyantaraṃ bhavet ।

Taj-jānu-dvayor madhye dvyantaraṃ dvādaśaṅgulaṃ ।

Ūru-mūla-dvayor madhye sārḍha-dvyaṅgula-kāntakam ।

Evam ati-bhaṅgaṃ syād etāni yuktito nyaset ।

(*ibid* 117-122).

ADBHUTA—(see *utsedha*) One of the five proportions of the
measurement of the height ; in this proportion the height is
twice the breadth, cf :

(1) Pañchadhotsedham utkrishṭam mānāt pañcha-vidham nāma ।

Śāntikam pausṭhikam śreshṭham pārshnikam (also, jayadam)
madhya-māne tu ।

Hinam tu dvayam ta(ḍ)-dvi-guṇam chādbhutam kathitam ।

Karādhikodayam harmye sarvakāmikam udṛitam (M. XI.
20-23).

Śāntikam pausṭhikam jayadam chādbhutam uttuṅgam sarva-
kāmikam (M. XI 76).

A clear statement of the rule :

Tad-vistāra-samottuṅgaṃ sapādārdham tu tuṅgakam ।

Tri-pādādhikam utsedham vistāram dvi-guṇodayam ।

Prathamam śāntikotsedham dvitīyam pausṭhikodayam ।

Tṛitīyaṁ jayadottuṅgaṁ chaturthaṁ dhanadodayam (i.e. sarvakāmikam) ।

Pañchamaṁ chādbhutotsedhaṁ janmādi-stupikāntakam । (M. xxxv. 21-25)

(2) “ Kāmikāgama ”, L. 24-28 :

A measurement of the height, cf :

Śāntikaṁ pushṭi-jayadam adbhutaṁ sarvakāmikam ।

Utsedhe dvi-guṇa-vyāsaḥ pādādhikyaṁ cha sammataṁ ॥ 24

Vistāra-dvi-guṇād aśṭāṁśādhikaṁ vādhiyojayet ।

Kshudrāṇām evaṁ uddiśṭam kaṇishṭhānām athochyate ॥ 25

Saptāṁśe tu kṛite vyāse saptāṁśaṁ vā śhaḍ-aiṁśakam ।

Vistārād adhikas tuṅgo madhya-mānam athochyate ॥ 26

Vistāraṁ pūrvavat kṛtvā chatuṣ-pañchādhikaṁ tu yat ।

Madhya-mānam idaṁ proktaṁ uttamānām trayāṁśakam ॥

Pūrvam uddeśa-mānam syād etaṁ nirddēsa-mānakam ॥ 27

Ēka-dvi-tri-karayor yuktaṁ māna-hīnaṁ tu vādhikam ।

Utsedhaṁ kalpayed dhīmān sarveshām api sadmanām ॥ 28

(3) A class of the two storeyed buildings (see M. xx. 94, 28-33, under PRASĀDA).

A class of buildings (see “ Kāmikāgama ”, XLV. 61a, under *mālikā*)

ADRI-SOPĀNA—(See *Sopāna*)—A flight of steps for a hill, cf :

Adri-sopāna-pārsve tu na kuryāt pārsvayo aṅghrikam (M. xxx. 163)

Adri-sopāna-deśe tu dīrgha-mānaṁ yathesṭhakam (*ibid.* 136)

Adri-deśe samārohya yatra tatraiva kārayet (*ibid.* 118)

ADHIMANḌAPĀKĀRA—Having the shape of the adhimanḍapa (outside pavilion) :

Kshudra-devālayaṁ sarvaṁ pūrvavaj janmādim uditam ।

Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya-raṅgaṁ vādhimaṇḍapākaram । (M. xi. 143—144).

ADHISHṬHĀNA—Etymologically (‘ adhi-sthā,’ to stand) it denotes an object on which something stands. Hence it is the basement or the lowest member of a building. In the same way, it implies the stand or base of the column, being the member between the shaft and the pedestal if there be any. Its identification with

the base and the basement need not be questioned. It is clear beyond doubt by a comparison of the component parts and the offices it serves with the corresponding details (quoted below) of the Grecian and Roman architecture.

(1) “ Kāmikāgama ” xxxv :

Yajamānasya jānvantaṁ nāvyantaṁ hṛidayāvadhī |
 Galāvadhī śīro'ntaṁ cha pādārdhaṁ vā tri-bhāgikam || 22
 Tri(tra)yādi-shoḍaśa-bhāgānāṁ adhikāṁ vokta-mānataḥ |
 Adhiṣṭhānasya mānam syāt..... || 23
 Talādhiṣṭhāna-pādebhyaḥ kiṁchid-ūna-pramāṇakam || 114
 Mūla-dhāma-talottuṅgādhiṣṭhāna-tala-samyntam |
 Tad-vihīna-talaṁ vāpi sama-sthala-yutaṁ tu vā || 116
 Adhiṣṭhānādi shaḍ-vargaṁ tan-mānam upaṇiṭhake |
 Dvārotsedhāya dātavyaṁ samaṁ vāpyadhikam tu vā || 122
ibid, LV. 202 :

Masūrakam adhiṣṭhānaṁ vastvādhāraṁ dharātalam |
 Talaṁ kuṭṭimādyāṅgam adhiṣṭhānasya kīrtitam ||

These are stated to be the synonyms of ‘adhiṣṭhāna’.

But they appear as the component parts of it.

(2) “ Suprabhedāgama ” xxxi :

Tato jāṅgala-bhūmīś ched adhiṣṭhānaṁ prakalpayet |
 Tach-chatur-vidham ākhyātam iha śāstre viśeshataḥ || 16
 Padma-bandhaṁ chāru-bandhaṁ pāda-bandhaṁ prati-kramam |
 Vistārasya chaturthāṁśam adhiṣṭhānochchhayaṁ bhavet || 17
 (See the mouldings of these four bases under those terms).
 Pādāyāmam adhiṣṭhānaṁ dvi-guṇam sarva-sammataṁ || 28

(3) “ Mānasāra ”, Chap. xiv (named *Adhiṣṭhāna*), 1—412 :

Twelve kinds of heights (from one large span to four large cubits) to be employed in twelve storeys, one above the other :
 Trayodaśāṅgulaṁ ārabhya shaṭ-shaḍ-āṅgula-varḍhanāt |
 Chatur-hastāvasānaṁ syāt kuṭṭima(=adhiṣṭhāna)-dvā-
 daśonnataṁ |

Eka-dvā-daśa-bhūmyantaṁ harmyāntaṁ tat kramāt nyaset |

(2—4).

These heights vary in buildings of the different castes and ranks :

Viprāṇām tu chatur-hastam bhū-patīnām tri-hastakam ।

Sārdha-dvi-hastam utsedham yuva-rājasya harṇyake ।

Dvi-hastam tu viśām proktam eka-hastam tu śūdrake । (5—7)

These heights are stated to be proportionate to the heights of the buildings :

Harṇya-tuṅga-vaśāt proktam tasya māsu(ū)rakonnatam ।

Janmādi-vājanāntam syāt kuṭṭimodayam iritam । (8—9)

The height of the base as compared with that of the pedestal:

Adhishṭhānannate deśe chopapīṭham hi saṁśritam ।

Ete tat-tvam adhishṭhānam tuṅgam tach chatur-aṁśakam ।

(XIII. 2-3).

The comparative heights of the base, pedestal and shaft or pillar :

“ In a Tamil fragment of a manuscript, purporting to be a translation of Māyāmata (?Mayamata), it is said—‘The height of the shaft or pillar is to be divided into four parts, and one to be given to the base, which may or may not be accompanied by a pedestal; and in the case where a pedestal is joined to the base, the height of the pedestal may be either equal to that of the base, or twice or three times as much’. (Rām Rāz. “ Ess. Arch. of Hind.” p. 26).

According to Rām Rāz, the passage XIII, 2-3, quoted above, is meant to imply that the height of the pedestal consists “ of from one quarter to six times the height of the base ”. (*ibid.* p. 26).

According to the “ Mānasāra ” (xxi, 13; see below) and the “ Suprabhedāgama ” (xxx, quoted above) the base is half of the pillar (pāda). The “ Kāmikāgama ” does not give exact proportion but says (xxxv, 114; see above) that the tala (the lowest part or the pedestal and the base) is a little less (kiñchid ūna) than the pillar or shaft (pāda).

Compare also verses 22, 23 of the same Āgama quoted above.

The height of the base is sometimes included in that of the pillar :

Pādāyāmāvasānaṁ cha adhiṣṭhānodayena cha † (M. xv. 9).

Further comparative measurement of the base :

Athavā sapta-saptāṁsaṁ vibhajet tri-talodaye †

Chatur-bhāgam adhiṣṭhānaṁ tad-dvayaṁ pāda-tuṅgakam †

Adhiṣṭhāna-samaṁ-mañchaṁ mañchordhve'rdhena vapra-yuk † (M. xxi, 12-14).

' Adhiṣṭhāna ' implying the basement of a building :

Garbhāvaṭasya (= of the foundation pit) nimnaṁ syād adhiṣṭhāna(m)-samonnatam †

Isṭhakair api pāshāṇaiḥ chaturaśraṁ samaṁ bhavet † (xii, 6-7).

The employment of various bases recommended ; referring to the building of three storeys :

Nānādhiṣṭhāna-saṁyuktaṁ nānā-pādair alaṅkṛitam †

Nānā-gopāna-saṁyuktaṁ kshudra-nāsyair vibhūṣitam † (M. xx, 65-66).

The penalty for having a disproportionate base :

Adhiṣṭhānottuṅga-hīnaṁ syāt sthāna-nāsaṁ dhana-kshayam † (M. lxix, 20).

The 64 types of bases :

Evam chatush-shashṭi-masūrakāṇi (= adhiṣṭhānam) śāśtrokta-mānena vibhijitāni †

Jñātvā prakurvann iha śilpi-varyas tad vāstu-bhartuḥ pradadāti saṁpat † (M. xiv, 393-396).

These 64 bases are described under 19 technical class names (10-372) ; the details thereof are as follow :

Mānasūra. Chap. xiv. :

(The mouldings are arranged in the successive order, as given in the text, from the bottom upwards).

I.—Pāda-bandha (10-22) :—

(a) 24 parts :

(1) Vapraka (cavetto)	....	....	8
(2) Kumuda (astragal)	....	....	7
(3) Kampa (fillet)	....	....	1

(4) Karṇa (ear) ....	....	....	3
(5) Kampa (fillet) ....	....	....	1
(6) Paṭṭikā (band, fillet) ....	....	....	5
(7) Kampa (fillet) ....	....	....	1
(b) 29 parts :			
(1) Janman (plinth) ....	....	....	2
(2) Padma (cyma) ....	....	....	2
(3) Kampa (fillet) ....	....	....	1
The rest as before.			
(c) 29 parts :			
(1) Janman (plinth) ....	....	....	1
The rest as before.			
(d) 28 parts :			
(1) Janman (plinth) ....	....	....	2
(2) Kampa (fillet) ....	....	....	1
(3) Vapra (cavetto) ....	....	....	1
(4) Kandhara (dado) ....	....	....	2
The rest as before.			

II.—Uraga-bandha (23-43) :—

(a) 18 parts :			
(1) Vapra (cavetto) ....	....	....	7
(2) Kumuda (astragal) ....	....	....	6
(3) Kampa (fillet) ....	....	....	1
(4) Kandhara (dado) ....	....	....	1
(5) Paṭṭa } (fillet) ....	....	....	2
(6) Paṭṭikās } (fillet) ....	....	....	1
(7) Kampa (fillet) ....	....	....	1
(b) 20 parts :			
(1) Vājana (fillet) ....	....	....	1
(2) Kandhara (dado) ....	....	....	2
(3) Vājana (fillet) ....	....	....	1
(c) 22 parts :			
(1) Kampa (fillet) above Kumbha (pitcher)			1
(2) Karṇa (ear) ....	....	....	1

(3) Kampa (fillet)	....	....	....	1
(4) Kampa (fillet)	....	....	....	1
(5) Kandhara (dado)	....	....	....	1
(6) Vājana (fillet)	....	....	....	1
(7) Kandhara (dado)	....	....	....	3
(8) Gopānaka (beam)	....	....	....	2
(9) Prativājana (cavetto)	....	....	....	11
(d) 24 parts :				
(1) Vapra (cavetto)	....	....	....	7
(2) Kumuda (torus)	....	....	....	6
(The peculiarity of this part is that it is decorated with makara (shark) etc. (40).				
(3) Vājana (fillet)	....	....	....	1
(4) Kampa (fillet)	....	....	....	1
(5) Kampa (fillet)	....	....	....	1
(6) Prativājana (cavetto)	....	....	....	8

These four types of bases are shaped like the face of a snake and furnished with two *Pratis* at the top (44); and their *Kumbha* (pitcher) is circular (45). These are employed in the buildings of Gods (i.e. temples), Brāhmans and Kings (46).

III.—Prati-krama (44—64):—

(a) 21 parts :

(1) Kshudropāna (small plinth)	....	....	....	1
(2) Padma (cyma)	....	....	....	2½
(3) Kampa (fillet)	....	....	....	1½
(4) Vapra (cavetto)	....	....	....	7
(5) Dhārā-kumbha (supporting pitcher)	....	....	....	6
(6) Āliṅga (fillet)	....	....	....	1
(7) Antarita (fillet)	....	....	....	1
(8) Padma (cyma) or	....	....	....
Kampa (fillet) or	....	....	....	1 (or 2)
Paṭṭa (band)	....	....	....	1 (or 2)

This base is decorated with elephants, horses, and makaras (sharks) etc. (xiv 53).

(b) 22 parts (Kumbhe kumudordhve viśeshataḥ) :

(1) Āliṅga (fillet)	....	....	....	1
(2) Vājana (fillet)	....	....	....	1
(3) Kandhara (dado)	....	....	....	2
(4) Paṭṭika (band)	....	....	....	1
(5) Vājana (fillet)	....	....	....	1

(This part is decorated with the carvings of trees and all ornaments (57).

The rest as before.

(c) 23 parts (Kumbhāntaṁ pūrvavat sordhve, 59) :

(1) Kampa (fillet)	....	....	....	1
(2) Kandhara (dado)	....	....	....	1
(3) Kampa (fillet)	....	....	....	1
(4) Karṇa (ear)	....	....	....	2
(5) Vājana (fillet)	....	....	....	1

The rest as before.

(d) 24 parts :

(1) Kampana (fillet) (upper and lower)	....	1 each
(2) Antara(rita) (intervening fillet)	....	1
(3) Tripaṭṭa (three bands)	....	2
(4) Antara (intervening fillet)	....	1
(5) Pratima (? Prativājana = Cavetto)	....	1
(6) Vājana (fillet)	....	1

The rest as before.

These are employed in the buildings of Gods and three higher castes (XIV 100—101).

IV.—Kumuda-bandha (65—77) :—

(a) 27 parts :

(1) Janman (plinth)	....	....	....	2
(2) Ambuja (cyma)	....	....	....	2
(3) Kampa (fillet)	....	....	....	1
(4) Vapra (cavetto)	....	....	....	6
(5) Padma (cyma)	....	....	....	1
(6) Karṇa (ear)	....	....	....	1
(7) Amśu (filament)	....	....	....	1

(8) Padma (cyma)	....	....	....	1
(9) Kumuda (astragal)		....	....	3
(10) Padma (cyma)	....	....	....	1
(11) Padma (cyma)	....	....	....	1
(12) Karṇa (ear)	....	....	....	1
(13) Kampa (fillet)	....	....	....	1
(14) Abja (cyma)	....	....	....	1
(15) Paṭṭa (band)	....	....	....	2
(16) Abja (cyma)	....	....	....	1
(17) Kampa (fillet)	....	....	....	1
(b) 27 parts (paṭṭike tu viśeshataḥ) :				
Gopāna (beam)	....	....	....	2

Some authorities recommend Tripaṭṭa in the Kumuda (astragal)
= Nāga (snake) part (79).

Paṭṭas (bands) in the middle are decorated with flowers and
jewels (80).

It is covered with Kaṭaka (ring) or it may be circular (81).

Kumuda (astragal) may be triangular or hexagonal.

In this way, *eight kinds* of (such) bases should be made :

Evam aśṭavidham kuryāt (83).

V.—Padma-kesara (suitable for all buildings) (78—91) :—

(a) 19 parts :

(1) Janman (plinth)	....	....	....	2
(2) Vapra (cavetto)	....	....	....	4
(3) Padma (cyma)	....	....	....	$\frac{1}{2}$
(4) Kandhara (dado)	....	....	....	$\frac{1}{2}$
(5) Ardha-padma (half cyma)	....	....	....	$\frac{1}{2}$
(6) Kumuda (astragal)	....	....	....	1
(7) Padma (cyma)	....	....	....	$1\frac{1}{2}$
(8) Kampa (fillet)	....	....	....	$1\frac{1}{2}$
(9) Karṇa (ear)	....	....	....	2
(10) Kampa (fillet)	....	....	....	$\frac{1}{2}$
(11) Padma (cyma)	....	....	....	$\frac{1}{2}$
(12) Paṭṭika (band)	....	....	....	2

(13) Padma (cyma)	....	....	....	1
(14) Kampa (fillet)	....	....	....	1
(b) 19 parts :				
(1) Janman (plinth)	....	....	....	1½
(2) Kampa (fillet)	....	....	....	½
The rest should be as before.				
(c) 19 parts :				
(1) Janman (plinth)	....	....	....	1
(2) Padma (fillet)	....	....	....	½
The rest should be as before.				

(d) 19 parts :

In this last sort of this base, there is a slight difference (Kiñchit śesham viśeshataḥ, 95). There should be two paṭṭikas or (one) kapota, and the rest as before.

VI.—Pushpa-pushkala (suitable, as stated, for all the storeys of the buildings of the small, intermediate and large sizes) (92—108):—

(a) 32 parts :

(1) Janman (plinth)	....	....	....	2
(2) Vājana (fillet)	....	....	....	1
(3) Mahā-padma (large cyma)	....	....	....	7
(4) Karṇa (ear)	...	....	....	1
(5) Ambuja (cyma)	....	....	....	1
(6) Kumbha (pitcher)	....	....	....	4
(7) Padma (cyma)	....	....	....	1
(8) Kampa (fillet)	....	....	....	1
(9) Gaḷa (dado)	....	....	....	3
(10) Kampa (fillet)	....	....	....	1
(11) Gaḷa (dado)	....	....	....	1
(12) Gopāna (beam)	....	....	....	4
(13) Āliṅga (fillet)	....	....	....	1
(14) Antarita (fillet)	....	....	....	1
(15) Pratimukha (a face-like ornament)	....	....	....	2
(16) Vājana (fillet)	....	....	....	1

(b) 32 parts :

Padma (cyma) above the large portion is one part more and the rest as before.

(c) 32 parts :

The cyma above the plinth is one part and the rest as before.

(d) 32 parts :

(1) Kampa (fillet) below mahāmbuja (large cyma)	1
(2) Mahāmbuja (large cyma)	6
The rest as before.	

VII.—Śrī-bandha (suitable for the palaces of emperors and the temples of Viṣṇu and Śiva) (109—122) :—

(a) 26 parts :

(1) Janman (plinth)	1
(2) Vapra (cavetto)	6
(3) Kumuda (torus)	6
(4) Karṇa (ear)	1
(5) Karṇa (ear)	4
(6) Kampa (fillet)	1
(7) Padma (cyma)	1
(8) Gopāna (beam)	1
(9) Āliṅga (fillet)	1
(10) Antarita (fillet)	1
(11) Prati-vaktra (a face-like ornament)	2
(12) Vājana (fillet)	1

(b) 26 parts :

(1) Janman (plinth)	2
(2) Pratika (=Prati-vaktra, a face-like ornament).	1

The rest as before.

(c) 26 parts :

(1) Kshepaṇa (above Janman or plinth) (projection)	1
(2) Gopāna (beam)	$\frac{1}{2}$
(3) Āliṅga (fillet)	1
(4) Antarita (fillet)	1

(5) Prati-vaktra (a face-like ornament)	....	1
(6) Ardha-vājana (half fillet)	....	$\frac{1}{2}$

The rest as before.

(d) 26 parts :

(1) Janman (plinth)	....	1
(2) Abjaka (small cyma)	....	1
(3) Kampa (fillet)	....	1

The rest as before.

VIII.—Mañcha-bandha (for temples and palaces) (123—143) :—

(a) 26 parts :

(1) Janman (plinth)	....	$\frac{1}{2}$
(2) Padma (cyma)	....	2
(3) Kampa (fillet)	....	2
(4) Kampa (fillet)	....	2
(5) Vapra (cavetto)	....	6
(6) Kumbha (pitcher)	....	4
(7) Kampa (fillet)	....	1
(8) Kandhara (dado)	....	2
(9) Kampa (fillet)	....	1
(10) Paṭṭa (band)	....	1
(11) Kshepaṇa (projection)	....	1
(12) Āliṅga (fillet)	....	$\frac{1}{2}$
(13) Kampa (fillet)	....	1
(14) Prati (fillet)	....	$1\frac{1}{2}$
(15) Vājana (fillet)	....	$\frac{1}{2}$

This is decorated with the carvings (rūpa) of vyālas (snakes), lions, and sharks, etc. (137).

(b) 26 parts :

(1) Janman (plinth)	....	2
(2) Ambuja (cyma)	....	2
(3) Kshepaṇa (projection)	....	1
(4) Vapra (cavetto)	....	6
(5) Kumuda (torus)	....	4
(6) Kampa (fillet)	....	1
(7) Kandhara (dado)	....	2

(8) Kampa (fillet)	....	....	....	1
(9) Paṭṭikā (band)	....	....	....	2
(10) Kampa (fillet)	....	....	....	1
(11) Karṇa (ear)	....	....	....	1
(12) Vājana (fillet)	....	....	....	1
(13) Prati (fillet)	...	....	....	1
(14) Vājana (fillet)	....	....	....	1

(c) 26 Parts :

The Kumuda and prati are furnished with a tripaṭṭa ;
and the rest as before, and the ornaments also are the
same.

(d) 26 parts :

(1) Paṭṭikā (fillet) same as before.

(2) Kandhara (dado) 1

The rest as before.

(e) 26 parts :

The Paṭṭikā is the same but the Kandhara above is one
part, and the rest as before. The ornaments should
be discreetly made (148).

IX.—Śreṇi-bandha (for temples and all other buildings) (144—169) :—

(a) 18 parts :

(1) Janman (plinth)	....	....	....	1½
(2) Kshudra-kampa (small fillet)	....	....	....	½
(3) Mahāmbuja (large cyma)	....	....	....	5
(4) Kandhara (dado)	....	....	....	1
(5) Abja (cyma)	....	....	....	1
(6) Kumbha (pitcher)	....	....	....	3
(7) Padma (cyma)	....	....	....	1
(8) Āliṅga (fillet)	....	....	....	1
(9) Vājana (fillet)	....	....	....	1
(10) Prati (fillet)	....	....	....	2
(11) Vājana (fillet)	....	....	....	1

(b) 22 parts :

(1) Janman (plinth)	....	....	....	2
(2) Kshudra-kshepaṇa (small projection)	....	....	....	½

(3) Ambuja (cyma)	4½
(4) Kandhara (dado)	1
(5) Abjaka (small cyma)	1
(6) Kumbha (pitcher)	3
(7) Padma (cyma)	1
(8) Kampa (fillet)	1
(9) Kandhara (dado)	2
(10) Kshepaṇa (projection)	1
(11) Padma (cyma)	1
(12) Paṭṭikā (band)	2
(13) Padma (cyma)	1
(14) Vājana (fillet)	1
(c) 23 parts :	
(1) Pāduka (plinth)	2½
(2) Kampa (fillet)	½
(3) Mahāmbuja (large cyma)	5
(4) Kandhara (dado)	1
(5) Padma (cyma)	1
(6) Kumuda (astragal)	3
(7) Padma (cyma)	1
(8) Kampa (fillet)	1
(9) Kandhara (dado)	1
(10) Vājana (fillet)	1
(11) Antarita (fillet)	3
(12) Prati (fillet)	2
(13) Vājana (fillet)	1
(d) 24 parts :	
(1) Janman (plinth)	1
(2) Kshudra-padma (small cyma)	1
(3) Vājana (fillet)	1
(4) Mahā-padma (large cyma)	5
(5) Dala (petal)	1

The rest as before.

These are decorated with lions etc. (174).

X.—Padma-bandha (for the temples of gods and goddesses)
(170—194) :—

(a) 21 parts :

(1) Janman (plinth)	....	....	....	1
(2) Padma (cyma)	....	....	....	1
(3) Kampa (fillet)	....	....	....	1
(4) Kumbha (pitcher)	....	....	....	1
(5) Kshepaṇa (projection)	....	....	....	1
(6) Adhaḥ-padma (lower cyma)	....	....	....	3
(7) Karṇa (ear)	....	....	....	1
(8) Kampa (fillet)	....	....	....	2
(9) Paṭṭikā (band)	....	....	....	2
(10) Kampa (fillet)	....	....	....	1
(11) Kandhara (dado)	....	....	....	1
(12) Paṭṭa (band)	....	....	....	2

(b) 21 parts :

(1) Upāna (plinth)	....	....	....	3
(2) Padma (cyma)	....	....	....	1
(3) Kumuda (astragal)....	....	....	....	5
(4) Kampa (fillet)	....	....	....	1
(5) Padma (cyma)	....	....	....	4
(6) Kampa (fillet)	....	....	....	1
(7) Gala (dado)	....	....	....	2
(8) Kshepaṇa (projection)	....	....	....	1
(9) Padma (cyma)	....	....	....	1
(10) Kapota (dove cot)	....	....	....	2
(11) Kampa (fillet)	....	....	....	1

(c) 21 parts :

(1) Abja (cyma) as before.				
(2) Kampa (fillet)	....	....	....	1
(3) Karṇa (ear)	....	....	....	2
(4) Kampa (fillet)	....	....	....	1
(5) Antarita (fillet)	....	....	....	2
(6) Prati (fillet)	....	....	....	1
(7) Vājana (fillet)	....	....	....	1

The rest as before.

(d) 19 parts :

(1) Janman (plinth)	....	....	....	3
(2) Padma (cyma)	....	....	....	1
(3) Kandhara (dado)	....	....	....	1
(4) Padma (cyma)	....	....	....	1
(5) Kumbha (pitcher)	....	....	....	5
(6) Padma (cyma)	....	....	....	1
(7) Kampa (fillet)	....	....	....	1
(8) Karṇa (ear)	....	....	....	1
(9) Padma (cyma)	....	....	....	1
(10) Kapota (dove cot)	....	....	....	1
(11) Āliṅga (fillet)	....	....	....	1
(12) Antarita (fillet)	....	....	....	1
(13) Prativājana (fillet)	....	....	....	1

These are discreetly adorned with grāhas (sharks), lions, etc. (203).

XI.—Kumbha-bandha (195—239) :

(a) 24 parts :

(1) Janman (plinth)	....	....	....	2
(2) Padma (cyma)	....	....	....	2
(3) Kampa (fillet)	....	....	....	1
(4) Karṇa (ear)	....	....	....	3
(5) Kampa (fillet)	....	....	....	1
(6) Paṭṭikā (band)	....	....	....	1
(7) Kampa (fillet)	....	....	....	1
(8) Padma (cyma)	....	....	....	1
(9) Karṇa (ear)	....	....	....	1
(10) Padma (cyma)	....	....	....	1
(11) Kumbha (pitcher)	....	....	....	3
(12) Padma (cyma)	....	....	....	1
(13) Nimna (drip)	....	....	....	1
(14) Kampa (fillet)	....	....	....	1
(15) Nimna (drip)	....	....	....	1
(16) Prati (fillet)	....	....	....	1

(b) 24 parts :

(1) Kumbha (pitcher) ....	....	....	1
(2) Nimnaka (drip) ....	....	....	$\frac{1}{2}$
(3) Janman (plinth) ....	....	....	2
(4) Padma (cyma) ....	....	....	2
(5) Nimna (drip) ....	....	....	1
(6) Kumbha (pitcher) ....	....	....	1
(7) Kampa (fillet) ....	....	....	1
(8) Kandhara (dado) ....	....	....	1
(9) Kampa (fillet) ....	....	....	1
(10) Kampa (fillet) ....	....	....	1
(11) Kapota (dove cot) ....	....	....	1
(12) Vājana (fillet) ....	....	....	1
(13) Padma (cyma) ....	....	....	$1\frac{1}{2}$
(14) Nimna (drip) ....	....	....	1
(15) Padma (cyma) ....	....	....	$1\frac{1}{2}$
(16) Kumbha (pitcher) ....	....	....	1
(17) Padma (cyma) ....	....	....	$1\frac{1}{2}$
(18) Nimna (drip) ....	....	....	1
(19) Kshepaṇa (projection) ....	....	....	1
(20) Nimna (drip) ....	....	....	1
(21) Prati (fillet) ....	....	....	1

(c) 24 parts :

(1) Janman (plinth) ....	....	....	2
(2) Padma (cyma) ....	....	....	2
(3) Kandhara (dado) ....	....	....	1
(4) Kumbha (pitcher) ....	....	....	1
(5) Nimna (drip) ....	....	....	1
(6) Kshudra-paṭṭa (small band) ....	....	....	1
(7) Abja (cyma) ....	....	....	1
(8) Kapota (dove cot) ....	....	....	2
(9) Kshepaṇa (projection) ....	....	....	1
(10) Padma (cyma) ....	....	....	$1\frac{1}{2}$
(11) Kandhara (dado) ....	....	....	$1\frac{1}{2}$

(12) Padma (cyma) ....	....	....	1½
(13) Kumbha (pitcher) ....	....	....	3
(14) Adhah-padma (lower cyma) ....	....	....	1
(15) Kandhara (dado) ....	....	....	1
(16) Kampa (fillet) ....	....	....	1
(17) Kshudrābja (small cyma) ....	....	....	1½
(18) Kapota (dove cot) ....	....	....	2(? ½)
(19) Prativājana (fillet), the remainder.			
(d) 26 parts :			
(1) Janman (plinth) ....	....	....	2
(2) Padma (cyma) ....	....	....	2
(3) Kampa (fillet) ....	....	....	1
(4) Kandhara (dado) ....	....	....	2
(5) Kampa (fillet) ....	....	....	1
(6) Padma (cyma) ....	....	....	1
(7) Paṭṭikā (band) ....	....	....	2
(8) Padma (cyma) ....	....	....	1
(9) Āliṅga (fillet) ....	....	....	1
(10) Padma (cyma) ....	....	....	1
(11) Kumbha (pitcher) ....	....	....	3
(12) Padma (cyma) ....	....	....	1
(13) Padma (cyma) ....	....	....	1
(14) Kendra (central part) ....	....	....	2
(15) Kampa (fillet) ....	....	....	1
(16) Abja (cyma) ....	....	....	1
(17) Kapota (dove cot) ....	....	....	1
(18) Kampa (fillet) ....	....	....	1

The rest should be discreetly made.

These should be decorated with sharks etc. and Kshudra-nāsi (small nose) (246).

This is stated to be of five kinds (see b. 1, 2, above) specially in the Kumbha part (247).

These may be circular, triangular (tri-paṭṭa), rectangular (? dhārāya), and should be furnished with kaṭakas. These are suitable for temples and palaces (248).

XII.—Vapra-bandha (240—248) :

(a) (?) 31 parts :

(1) Janman (plinth)	2
(2) Kampa (fillet)	$\frac{1}{2}$
(3) Padma (cyma)	$1\frac{1}{2}$
(4) Vājana (fillet)	$\frac{1}{2}$
(5) Vapra (cavetto)	$3\frac{1}{2}$
(6) Padma (cyma)	$1\frac{1}{2}$
(7) Kampa (fillet)	$\frac{1}{2}$
(8) Kandhara (dado)	2
(9) Kampa (fillet)	$\frac{1}{2}$
(10) Padma (cyma)	$\frac{1}{2}$
(11) Paṭṭikā (band)	1
(12) Padma (cyma)	$\frac{1}{2}$
(13) Vājana (fillet)	$\frac{1}{2}$
(14) Karṇa (ear)	1
(15) Kshepaṇa (projection)	1
(16) Ambuja (cyma)	$\frac{1}{2}$
(17) Kapota (dove cot)	2
(18) Prativājana (fillet)....	1

XIII.—Vajra-bandha (249—259) :—

(a) 31 parts :

(1) Janman (plinth)	1
(2) Kampa (fillet)	$\frac{1}{2}$
(3) Padma (cyma)	$1\frac{1}{2}$
(4) Kampa (fillet)	$\frac{1}{2}$
(5) Kandhara (dado)	$\frac{1}{2}$
(6) Kampa (fillet)	$\frac{1}{2}$
(7) Padma (cyma)	$\frac{1}{2}$
(8) Vajra-kumbha (round pitcher)	2
(9) Saro-ruha (cyma)	$\frac{1}{2}$
(10) Kampa (fillet)	$\frac{1}{2}$
(11) Karṇa (ear)	1
(12) Kampa (fillet)	$\frac{1}{2}$
(13) Ambuja (cyma)	$\frac{1}{2}$

(14) Kapota (dove cot)	....	....	2
(15) Prativājana (fillet)....	....	....	1
(16) Kandhara (dado) ....	....	....	2
(17) Kampa-padma (fillet and cyma)	....	....	1
(18) Vajra-paṭṭa (round band) ....	....	....	2
(19) Padma-kampa (cyma and fillet)	....	....	1

XIV. — Śrī-bhoga (260—280) :—

(a) 27 parts :

(1) Janman (plinth) ....	....	....	2½
(2) Kshudra-kampa (small fillet) ....	....	....	½
(3) Ambuja (cyma) ....	....	....	3
(4) Kshudra-padma (small cyma) ....	....	....	½
(It is attached to the small Karna (275))			
(5) Karna (ear) ....	....	....	1
(6) Kampa (fillet) ....	....	....	½
(7) Kshudrābja (small cyma) ....	....	....	3(? ½)
(8) Kumuda (astragal)....	....	....	3
(9) Padma (cyma) ....	....	....	½
(10) Kshepaṇa (projection) ....	....	....	½
(11) Karna (ear) ....	....	....	1
(12) Kampa (fillet) ....	....	....	½
(13) Padma (cyma) ....	....	....	½(? 1)
(14) Paṭṭikā (band) ....	....	....	1
(15) Padma (cyma) ....	....	....	½
(16) Kampa (fillet) ....	....	....	½
(17) Kandhara (dado) ....	....	....	2
(18) Kampa-padma (fillet and cyma)	....	....	1(? 1 + 1)
(19) Kapotaka (dove cot) ....	....	....	2
(20) Āliṅga (fillet) ....	....	....	2

(b) 27 parts :

(1) Janman (plinth) ....	....	....	2
(2) Kshudropāna (small plinth) ....	....	....	1
(3) Mahāmbuja (large cyma) ....	....	....	3
(4) Kshudra-paṅkaja (small cyma)....	....	....	½
(5) Kampa-karna (fillet and ear) ....	....	....	½

(6) Kampa-padma (fillet and cyma)	....	1
(7) Two Kapotas (dove cots)	....	2
(8) Gala (dado)	....	1
(9) Prativājana (fillet)	....	1
(10) Gala (dado)	....	$\frac{1}{2}$
(11) Padma-kampa (cyma and fillet)	....	1
(12) Paṭṭikā (band)	....	2
(13) Gala (dado)	....	$\frac{1}{2}$
(14) Vājana (fillet)	....	$\frac{1}{2}$
(15) Kampa (fillet)	....	$\frac{1}{2}$
(16) Padma (cyma)	....	$2\frac{1}{2}$
(17) Kapota (dove cot)	....	$2\frac{1}{2}$
(18) Prati(ma) (fillet)	....	2

XV. — Ratna-bandha (281—296) :—

(a) 26 parts :

(1) Janman (plinth)	....	$1\frac{1}{2}$
(2) Kshudra-vājana (small fillet)	....	$\frac{1}{2}$
(3) Vapra (cavetto)	....	1 (? 3)
(4) Padma (cyma)	....	1
(5) Āsana (seat)	....	1
(6) Ratna-vapra (jewelled cavetto)	....	$4\frac{1}{2}$
(7) Kampa (fillet)	....	$4\frac{1}{2}$
(8) Nimna (drip)	....	$\frac{1}{2}$
(9) Kampa (fillet)	....	$\frac{1}{2}$
(10) Abja (cyma)	....	$\frac{1}{2}$
(11) Ratna-kampa (jewelled fillet)	....	2
(12) Kampaja (fillet)	....	$\frac{1}{2}$
(13) Kampa (fillet)	....	$\frac{1}{2}$
(14) Kandhara (dado)	....	2
(15) Kampa-padma (fillet and cyma)	....	1
(16) Ratna-paṭṭa (jewelled fillet)	....	1
(17) Padma-kampa (cyma and fillet)	....	1
(18) Karṇa (ear)	....	$1\frac{1}{2}$
(19) Vājana (fillet)	....	$\frac{1}{2}$
(20) Abja (cyma)	....	$\frac{1}{2}$

(21) Kapota (dove cot)	2
(22) Āliṅga (fillet)	1½
(23) Prativājana (fillet), the remainder.	

This part is adorned with the carvings of snakes and sharks, etc., and all other parts are decorated with jewelled lotuses.

This base should be made in the temples of Śiva and Viṣṇu (307-309).

XVI.—Paṭṭa-bandha (297-304) :—

26 parts :

(1) Janman (plinth)	2
(2) Vājana (fillet)	½
(3) Mahābja (large cyma)	2½
(4) Padma-kampa (cyma and fillet)	1
(5) Nimna-kampa (drip and fillet)	1
(6) Padma (cyma)	1
(7) Mahā-paṭṭa (large band)	2
(8) Padma-kampa (cyma and fillet)	1
(9) Kandhara (dado)	1
(10) Kshepaṇa-abja (projection and cyma)	5
(11) Kapota (dove cot)	2
(12) Prativājana (fillet), the remainder.	

This is adorned with all ornaments (318).

XVII.—Kaksha-bandha (305-346) :—

(a) 18 parts

(1) Janman (plinth)	2
(2) Kampa (fillet)	½
(3) Mahāmbuja (large cyma)	2½
(4) Padma-kampa (cyma and fillet)	1
(5) Nimna (drip)	1
(6) Antarita (fillet)	1
(7) Prati (fillet)	½
(8) Vājana (fillet)	1
(9) Kandhara (dado)	1
(10) Kampa-padma (fillet and cyma)	1
(11) Vṛitta-kumbha (round pitcher)	2

(12) Padma-kshepaṇa (cyma and projection)	1
(13) Karṇa (ear)	1
(14) Kampa-padma (fillet and cyma)	1
(15) Kapota (dove cot)	1½
(16) Vājana (fillet)	½

This is adorned with all ornaments, and sharks and snakes, etc., (328).

(b) 19 parts :

(1) Janman(plinth)	1
(2) Padma (cyma)	½
(3) Kampa (fillet)	½
(4) Mahāmbuja (large cyma)	2
(5) Padma-nimāṣa (cyma and drip)	1
(6) Abja (cyma)	½
(7) Kumuda (astragal)	1½
(8) Abja (cyma)	½
(9) Karṇa (ear)	½
(10) Abja (cyma)	½
(11) Paṭṭikā (band)	1½
(12) Padma-kampa (cyma and fillet)	1
(13) Nimnaka (drip)	½
(14) Antarita (fillet)	½
(15) Prati (fillet)	1
(16) Vājana (fillet)	½
(17) Kandhara (dado)	1
(18) Kampa (fillet)	½
(19) Padma (cyma)	½
(20) Kapota (dove cot)	1½
(21) Vājana (fillet)	1
(22) Prati-bandha (fillet and band)	1

The rest should be as before and it should be decorated with all ornaments (340).

(c) 26 parts :

(1) Janman (plinth) ...	1
(2) Kampa (fillet)	1

(3) Kandhara (dado) ....	....	....	2
(4) Kampa (fillet) ....	....	....	1
(5) Padma (cyma) ....	....	....	1
(6) Kampa (fillet) ....	....	....	1
(7) Argala (bar) ....	....	....	1
(8) Kampa (fillet) ....	....	....	1
(9) Padma (cyma) ....	....	....	1
(10) Kapota (dove cot) ....	....	....	2
(11) Prativājana (fillet), the remainder.			

Paṭṭa-kampa, Kapota, and the two Paṭṭas may be circular (348).

The parts of the two lower Kārṇas are adorned with images of snakes, etc., (349).

(d) 24 parts :

(1) Janman (plinth) ....	....	....	3
(2) Kampa (fillet) ....	....	....	1
(3) Nimna (drip) ....	....	....	1
(4) Bhadrās (projecting ornament)....		....5 (each)	
(5) Kampa (fillet) ....	....	....	1
(6) Nimnaka (drip) ....	....	....	1
(7) Antarita (fillet) ....	....	....	1
(8) Prati (fillet) ....	....	....	1
(9) Kampa (fillet) ....	....	....	1
(10) Kandhara (dado) ....	....	....	1
(11) Kampa (fillet) ....	....	....	1
(12) Padma (cyma) ....	....	....	1
(13) Kapota (dove cot) ....	....	....	3
(14) Kandhara (dado) ....	....	....	1
(15) Prati (fillet) ....	....	....	1
(16) Kumbha (pitcher) ....	....	8 (? octangular)	

There should be Bhādra-paṭṭa and Patra-paṭṭa in the Kapota part (359).

XVIII.—Kampa-bandha (347—358) :—

36 parts :

(1) Tūṅga (elevation)	....	....	4
(2) Kshudra-upāna (small plinth)	....	....	1
(3) Mahābja (large cyma)	....	....	5
(4) Kshudrābja (small cyma)	....	....	1
(5) Kampa (fillet)	....	....	1
(6) Nimna (drip)	....	....	1
(7) Vājana (fillet)	....	....	1
(8) Padma (cyma)	....	....	1
(9) Kumbha-mahābja (pitcher and cyma)	....	....	5
(10) Abja (cyma)	....	....	1
(11) Kampa (fillet)	....	....	1
(12) Āliṅga (fillet)	....	....	1
(13) Antarita (fillet)	....	....	1
(14) Prati (fillet)	....	....	2
(15) Vājana (fillet)	....	....	1
(16) Kshepaṇa (projection)	....	....	1
(17) Kandhara (dado)	....	....	1
(18) Kampa (fillet)	....	....	1
(19) Padma (cyma)	....	....	1
(20) Kapota (dove cot)	....	....	3
(21) Āliṅga (fillet)	....	....	1
(22) Prati (fillet)	....	....	1

XIX.—Śrī-kānta (359—372) :—

36 parts :

(1) Upāna (plinth)	....	....	3
(2) Kshudropāna (small plinth)	....	....	1
(3) Mahāmbuja (large cyma)	....	....	8
(4) Kshubrābja (small cyma)	....	....	1
(5) Kandhara (dado)	....	....	1
(6) Padma (cyma)	....	....	1
(7) Paṭṭikā (band)	....	....	3
(8) Kshudra-kampa (small fillet)	....	....	1
(9) Padma (cyma)	....	....	4

(10) Kshudrābja (small cyma)	....	....	1
(11) Nimna (drip)	....	....	1
(12) Padma (cyma)	....	....	1
(13) Kumbha (pitcher)	....	....	3
(14) Kampa (fillet)	....	....	1
(15) Kshepaṇa (projection)	....	....	1
(16) Kandhara (dado)	....	....	2
(17) Kampa (fillet)	....	....	1
(18) Padma (cyma)	....	....	1
(19) Kapota (dove cot)	....	....	1
(20) Āliṅga (fillet)	....	....	1
(21) Prati (fillet)	....	....	1

This Śrī-kānta is stated to be of four kinds (376) but only one type is illustrated.

In the kumbha-part it should be round or there should be a paṭṭa (372). These should be constructed in the temples of Śiva and Viṣṇu (387).

Projections (318-409) :

Projections are the peculiarities of the mouldings from the plinth to the crowning fillet :

Janmādi-vājanāntam cha amśānām tad viśeshataḥ । (373).

These projections vary from being equal to to one-fourth of the mouldings :

Tat-samam nirgamam vāpi tri-pādam ardhārdham eva cha ।

Tad-eva kshepaṇam sarve yathā-śobham tu kārayet ।

Upāna-tuṅga-samam vāpi tat-pādana-vivardhanāt ।

Tuṅgena tri-vidhānām cha tri-pādam nirgamam bhavet ।

Vaprochham tu samam vāpi yāvat kumuda-nirgamam ।

Kumudochham vapra-paṭṭāntam paṭṭikā-nirgamam bhavet ।

Tat-samam nirgamam vāpi paṭṭam gopāna-nirgamam ।

Kshudra-paṅkaja-sarveshām tat-samam nirgamam bhavet ।

Yathā-śobham balāt sarvam aṅgānām sahito(am) nyaset ।

(376—384).

These general rules are illustrated by giving in daṇḍa (rod) and hasta (cubit) measures the projections of some plinths (402—409).

For a comparative study and general knowledge of the subject the details of the bases employed in early European architecture are given below.

Each column has its particular base.

I.—Tuscan order (Gwilt. Encycl. art. 2555) :—

Base of the column 12 parts :

		Projection from the axis of column in parts of a Module.
(1) Fillet	.... 1	13½
(2) Torus	.... 5	16½
(3) Plinth	.... 6	16½

II.—Doric order (art. 2565) :—

Base of the column 12 parts :

		Projection.
(1) Apophyge or congé	.... 2 modules	12
(2) Fillet	.... ⅔	14
(3) Astragal	.... 1½	14¾
(4) Torus	.... 4	17
(5) Plinth	.... ⅞	17

Grecian Doric :

	Cornice	.... 15·32 parts.
Entablature	.... Frieze	.... 14·88 „
	Architrave	.... 17·10 „
	Capital	.... 11·16 „
Column (proper)	.... Shaft	.... 20·30 modules.
	1st. step or plinth	6·90.
	2nd. „ „	6·70.
	3rd „ „	6·90.

III.—Ionic order (art. 2573) :—

Base of the column 19½ parts, excluding Apophyge 2 parts and Projection 18.

(1) Fillet	.... 1½	20
(2) Torus	.... 5	22½

(3) Fillet	.... $\frac{1}{4}$	$20\frac{1}{2}$
(4) Scotia	.... 2	20
(5) Fillet	.... $\frac{1}{4}$	22
(6) Two beads	.... 2	$22\frac{1}{2}$
(7) Fillet	.... $\frac{1}{4}$	22
(8) Scotia	.... 2	21
(9) Fillet	.... $\frac{1}{4}$	24
(10) Plinth	.... 6	25

Grecian Ionic (art. 2581):—

Base of the column $33\cdot27$ parts :

Projection in parts of a
Module from axis of
the column.

(1) Apophyge	.... 1·080	
(2) Fillet	.... 0·450	18·960
(3) Bead	.... 1·080	19·320
(4) Torus (horizon- tally fluted)	.... 6·120	22·500
(5) Fillet	.... 0·450	22·500
(6) Scotia	.... 6·000	21·840
(7) Fillet	.... 0·450	23·640
(8) Torus	.... 5·760	24·960
(9) Plinth	.... 11·880	26·520

IV.—Corinthian order (art. 2582):—

Base of the column $14\frac{1}{2}$ parts :

Heights in parts
of a Module.

Projection in parts
of a Module.

(1) Torus	.... 3	22
(2) Fillet	.... $\frac{1}{4}$	$20\frac{1}{2}$
(3) Scotia	.... $1\frac{1}{2}$	20
(4) Fillet	.... $\frac{1}{4}$	$21\frac{5}{8}$
(5) Two beads	.... 1	22
(6) Fillet	.... $\frac{1}{4}$	$21\frac{5}{8}$
(7) Scotia	.... $1\frac{1}{2}$	$21\frac{1}{8}$
(8) Fillet	.... $\frac{1}{4}$	23
(9) Torus	.... 4	25
(10) Plinth	.... 6	25

V.—Composite order (art. 2591) :—

The base of the column 18 parts :

	Heights in parts of a Module.	Projection in parts of a Module.
(1) Congé	.... 2	20
(2) Fillet	.... $1\frac{1}{2}$	20
(3) Torus	.... 3	22
(4) Fillet	.... $\frac{1}{4}$	$20\frac{1}{2}$
(5) Scotia	.... $1\frac{1}{2}$	20
(6) Fillet	.... $\frac{1}{4}$	$21\frac{1}{3}$
(7) Bead	.... $\frac{1}{2}$	$21\frac{3}{4}$
(8) Fillet	.... $\frac{1}{4}$	$21\frac{1}{3}$
(9) Scotia	.... 2	$20\frac{2}{3}$
(10) Fillet	.... $\frac{1}{4}$	23
(11) Torus	.... 4	25
(12) Plinth	.... 6	25

From the details given above it would be easy to understand and subscribe to the following quotation :

“The Indian (pedestals and) bases are made more systematically, and afford by far a greater variety of proportions and ornaments than the Grecian and Roman. In the European architecture, the forms and dimensions of pedestals and bases are fixed by invariable rules, with respect to the orders in which they are employed, but in the Indian, the choice is left to the option of the artists.”

(Rām Rāz, “Ess. Arch. of Hind.” p. 39-40 and see Plate II).

ANANTA—(See *lupā*)—A kind of *lupā* or “a sloping and projecting member of the entablature representing a continued pent-roof”:

Ambaram cha vyayam jyotir gaganam cha vihayasi |

Anantam chāntariksham cha prastaram (? pushkalam) chāshtadhā lupāh |

(M. XVIII, 174-175).

ANU-GRĪHA—The roof of a house.

Cf. Karna-kilāya-sambandho'nugriham setuḥ—“The fastening of the *roof* of a house to the transverse beam by means of iron bolts is called *Setu*.” (Kauṭ. “Arthaśāstra.” Chap. LXV, p. 166).

ANU-ŚĀLĀ—(Cf. *Śālā*)—Literally, an antechamber, a hall or room behind or at the side of a main hall. But in the passages quoted below it seems to mean a special kind of hall.

“Mānasāra,” xxvi, 9, 19, 23:

- (a) Shoḍaśaṁśakam ādhikyam bhāgam harṁya-viśālakam | 7
 Ekāṁśam karna-kūṭam syād dhārāntara(m) śivāṁśakam | 8
 Dvi-bhāgenānu-śālā cha tad-ardham chāntarālakam | 9
 Saptāṁśena mahā-śālā harṁyam etat tu vinyaset | 10
- (b) Athavāṣṭādaśāṁśe tu kūṭa-hārā cha pūrvavat | 16
 Shad-bhāgena mahā-śālā chatuh-śālā tri-bhāgikam | 17
 Madhya-śālā yugāṁśena bhadra-śālā cha madhyame | 18
 Anuśālā cha madhye cha chaika-bhāgena bhadrakam | 19
- (c) Ekona-viṁśad-aṁśena aṣṭa-bhūmi-viśālake | 21
 Ekaika-kūṭa-vistāram mahā-śālā sarāṁśakam | 22
 Anuśālā tri-bhāgā vā bhā(hā)rāntara(m) dvi-bhāgikam | 23
 Mahā-śālā tri-bhāgena bhadra-śālā viśālatā | 24

NEKA-LINGA—(See *līṅga*)—A class of the phallus, phalli in group:

Vedāśram vasvaśrakam vā vṛittam chaivam proktāneka-līṅga-mūle |
 Ekānekān chokta-līṅge śivāṁśe kuryād dhārā shoḍaśādi-dvayēna |
 (M. LII, 128-129, 132-133):

NILA-BHADRAKA—A kind of chariot (see M. XLIII, 114, under *Ratha*).

ANTARA—(See *antarita*)—A moulding of the pedestal and the base; literally the distance between any two objects, hence it implies a moulding which separates two other larger mouldings. In this office it would resemble the fillet, listel or annulet (see Gwilt. art. 2532, fig. 874):

Shad-aṁśam chāntare karṇe uttarāṁśam tad-ūrdhvake | (M. XIII, 121).

Purvottara-pradeśe tu kampaṇam chāntarāṁśakam |

Dvīṁśakam cha tri-paṭṭam syāt tad-ūrdhve chāntarām bhavet |
 (M. XIV, 59-60),

ANTARĀLA—The intermediate space, the interior (=antarālaya).

- (1) Intercolumnation :

Mūla-pāda-viśālaṁ vā tat-tri-pāda-viśālakam ।

Etat kumbhāṅghrikam proktam antarālam cha yojayet ।

(M. xv, 231-232).

- (2) Referring to some part of the fifth storey :

Tasmāt tri-mūla-harmyāntam tad-dvayor mūla-deśake ।

Antarālam prakurvita pārśve sopāna-samyutam ।

Sarva-pradakṣiṇam kuryād yuktyā dvāram prakalpayet ।

(M. xxiii, 20—22).

- (3) Some part of a building :

Gopurair maṇḍapādyaś cha chāntarāle tvalindake । (M. lxix, 8).

- (4) “ The second maṇḍapa of a temple, between the ardha-maṇḍapa and the shrine, J.B.”

Cf. “ Gorakshakam bhairavam āñjaneyam Sarasvatīm Siddhi-vināyakam cha ।

Chakāra pañchāyatanāntarāle bārendu-mauli-sthita-manaso yah ” ।

(Cintra praśasti of the reign of Sarangadeva, verse 45, Ep. “ Indic,” Vol. i, pp. 284, 276, note 15).

- (5) “ In the antarāla (or interior), they erected a most beautiful raṅga-maṇḍapa, and a fine chandra-śāle (or upper-storey) according to the directions given by the king Timmendra.” (Ep. Carnat, Vol. xii. Pāvugaḍa Taluq, no. 46, pp. 122. Translation, line 14, 203, Roman text. v, 9).

- (6) “ An antarāla or intermediate porch.”

(Fergusson, quoted by Rice, Ep. Carnat., Vol. v, part 1, Introduct p. xxxix, para. 2, line 6).

ANTARIKSHA—A quarter.

Jayante tat-pare saumye antarikshe'ka-pūrvake । (M. vii, 93).

Mṛige chaivāntarikshe vā bhṛṅgarāja-mṛishe tathā । (M. ix, 357).

A synonym of the lupā or pent-roof :

Ambaram cha vyayam jyotir gaganam cha vihāyasi ।

Anantam cha antariksham cha pushkalam chāṣṭadhā lupāḥ ॥

(M. xviii, 174-175).

ANTARIKSHA-KĀNTA—A class of ten storeyed buildings (M. xxviii, 14-15, see under *Prāsūda*).

ANTARITA—A fillet.

(1) A moulding of the pedestal, the base and also of the entablature.

In base it is connected with another crowning moulding called āliṅga and in pedestal with prativājana.

In its office and situation it would resemble a fillet.

Its synonyms are—vājana, kshepaṇa, vetra, paṭṭa, uttara, paṭṭikā, kampa, dṛikka, and maṇḍa, etc. (M. xvi, 46-47).

A crowning moulding of the pedestal and the base :

(2) Tad-ūrdhve'ntaritaṁ chāṁśaṁ tat-samaṁ prativājanam |
Ekam chāntaritaṁ chordhve sār dhāṁśaṁ prativājanam |
(M. xiii, 58, 69, etc.)

Āliṅgam aṁśakam chaiva tat-samāntaritaṁ tathā |

Āliṅgam aṁśakam chordhve aṁśenāntaritaṁ tathā | (M. xiv, 51, 101, etc.).

(3) The 10th moulding from the top of the entablature (See “Kāmikāgama” liv, 2, under *Prāsūda*).

(See Rām Rāz, “Ess. Arch. of Hind.” p. 25).

ANTARITA-MANḌAPA—The ante-chamber in front of a shrine.
(Chalukyan Architecture, Arch. Surv. New. Imp. Series, Vol. xxi, p. 57).

ANTAR-MANḌALA—The circular court in the interior of a compound:

Antar-manḍalam ārabhya mahāmaryādikāntakam |

Pañcha-kuṭṭ(yasya) chotsedham pratyekam pañchadhā bhavet |
(M. xxxi, 57-58).

ANTAR-MUKHA—Literally, with face towards the inside.

Cf. Gṛiha-garbham (= foundations) antar-mukham syād grāma-garbham bahir-mukham | (M. xii, 216).

ANTAR-VAPRA—The internal rampart, the internal side of the rampart.

Cf. Antar-vapraṁ bahir-bhittiś cheshtaṁ dīrghaṁ cha chūlikā |
(M. ix, 362).

ANTIKA—A class of the two storeyed buildings (M. xx, 94, 26-27, see under *Prāsūda*).

ANTAḤ-PURA—The female apartments.

(1) "Rāmāyaṇa" (Cock)—

II, 3, 13 : Antaḥ-purasya dvārāṇi sarvasya nagarasya cha ।

II, 14, 29 : Dadarsāntaḥ-puraṁ śrīmān nānā-dhvaja-gaṇāyutam ।

II, 14, 66 : Nirjagāma.....sāgara-hrada-smakāsāt sumant-ro'ntaḥ-purāch chhubhāt ।

II, 15, 18 : Ityuktvāntaḥpura-dvāram ājagāma purāṇavit ।

V. 4, 30 : Sa hema-jāmbu-naḍa-chakravālaṁ mahārha-muktāmaṇi-bhūshitāntam ।

Parārghya-kālāguru-chandanārhaṁ sa Rāvaṇāntaḥpuraṁ praviveśa ॥

II, 15, 47 cf. : Samṛiddham antaḥpuraṁ āviveśa ha ॥

Tatodri'-kūṭa-chala-megha-sannibham mahāvīmānopama-veśma-saṁyutam ।

VII, 42, 27 : Pūrvāhṇe dharma-kāryāṇi kṛtvā dharmeṇa dharmavit ।

Śeṣam divasa-bhāgārdham antaḥpura-gato bhavet ॥

Compare also : II, 10, 11—17 ; 70, 20 ; II, 70, 27 ; II, 114, 29 ; III, 54, 13 ; IV, 26, 22 ; V, 4, 24.

(2) "Pañchatantra", ed. Bombay, I, pp. 38, 58, 61, 168 :

Gatvā kanyāntaḥpure.....rāja-kanyām.....sapta-bhūmika-prāsāda-prānta-gatām.....bhaja ॥

Iha rājñas tu tanayā Pāṭalītyasti kanyakā ।

Uparyantaḥ-pure sā cha ratnam ityabhirakshyate ॥

Praviśya so'driśiṅgāgra-tuṅga-vātāyanena tām ।

Antaḥpure dadarsātha suptām rahasi Pāṭalīm ॥

Pravrājakaś cha gatvaiva vātāyana-pathena sah ।

Praviśyāntaḥ-puraṁ prāpa suptām nīsi nṛipātma-jām ॥

(3) "When the great minister, Vergade of the female apartments (antaḥpura), great master of robes".....

(Ep. Carnat. Vol. VII. Shikarpur Taluq. no. 144, Transl. p. 107 ; Roman text. p. 191).

ANTIMA—Limit, boundary, pilaster terminating the side wall of a temple, and having base and capital generally differing from those of adjacent columns.

Tad (=prati)-ūrdhve sārdha-pañchānśam pādāyāmaṁ tṛtīyakam |
Antimaṁ cha dvi-bhāgaṁ syād vedikodayam īritam |

(M. XXXIII. 226-227).

ANYA-RĀṄGA—The second court or theatre of a compound.

Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya-raṅgaṁ
vādhimaṇḍapākāram | (M. XI. 114).

ANVANTA—A synonym of mañcha or a raised platform or couch.
(M. XVI. 43, see under *mañcha*).

APASAMCHITA—A class of buildings in which the width (at the
bottom) is the standard of measurement; the temples in which the
principal idol is in the recumbent posture.

Pratyekaṁ tri-vidhaṁ proktaṁ saṁchitaṁ chāpy-asamchitam
upa(apa)-saṁchitamityeva.....(Kāmikāgama, XLV. 6-7).

Utsedhe mānaṁ grihyaṁ chet sthānakam tat prakathyate |

Vistāre mānaṁ saṁkalpya chāsanam tad udīritam |

Pariṇāhe pāde vāpi mānaṁ śayanam īritam |

Āsanam saṁchitaṁ proktaṁ sthānakam syād asamchitam |

Apasamchitam śayanam chet tat tat tri-vidha-harmyake |

(M. XIX. 7—11).

Saṁchitāsamchitānām cha aṁśair āyādibhir yutam |

Apasamchita-harmyānām tithyantam śhaḍ grahishyate |

(M. XXX. 173-174).

APOHA—(see *Ūha*)—A superfluous member attached to a structure.

ABJA—(see *Padma*)—A lotus, the cyma or “a moulding taking its
name from its contour resembling that of a wave, being hollow in
its upper part and swelling below. Of this moulding there are
two sorts, the cyma recta, just described; and the cyma reversa
wherein the upper part swells, whilst the lower is hollow. By
the workmen these are called ogées.”

Compare the lists of mouldings given under ‘Adhishṭhāna’ and
‘Upapīṭha.’

ABJA-KĀNTA—A class of the ten storeyed buildings.

(M. XXVIII. 18, see under *Prāsāda*).

ABHAYA—Fearless, a refuge-offering pose of the hand of an image.

Chatur-bhujam tri-netram cha jaṭā-makuṭa-bhūṣhitam |

Varadābhaya-saṁyuktaṁ kṛṣṇa-paraśu-dhāriṇam |

(M. XII. 120-121).

Abhayaṁ dakṣiṇe.....(M. VII. 159).

Purve cha tvabhayaṁ.....(ibid. 166).

Varadāṁ chābhayaṁ pūrve vāme tu dvāra-hastakam | (M. LIV. 154).

ABHAYA-HASTA—(see *Abhaya*).—With hand in the pose of offering refuge.

Varadābhaya-hastaṁ cha jaṭā-makuṭa-maṇḍitam | (M. LI. 30).

ABHISHEKA-MANḌAPA—(see *Maṇḍapa*).—The coronation hall.

Nṛipāṇām abhishekārthaṁ maṇḍapam | (M. XXXIV. 38).

See Inscript. of Rajaraja III (no. 39, H. S. I. I. vol. III, p. 86), under *Maṇḍapa*.

ABHYAVAHĀRA-MANḌAPA—A dining-hall.

See Raṅganātha inscript. of Sundarapandya (verse 23, Ep. Ind.

Vol. III. pp. 13, 16) under *Maṇḍapa*.

AMṚITA-NANDANA—A pavilion with 58 pillars.

(Matsya-purāṇa, chap. 270, v. 8, see under *Maṇḍapa*).

AMBARA—The sky, one of the eight kinds of the lupā or pent roof.

(M. XVIII. 174-175, see under *Ananta*).

Cf. Lupākārādi-jaḍānām mānayaṁ mānavit-tamaḥ |

Ambarādyasṭadhāmāni nīḍānām lupamānayet |

(M. XVIII. 329-330).

AMBUJA—Lotus, the cyma (see *Abja* and *Padma*).

Cf. Tad-dvayaṁ chāmbujam chordhve kapotochchaṁ guṇāṁśakam |

(M. XIII. 57).

(A)RĀṄGA—A synonym of *harmya* (building).

Araṅgam iti chaitāni harmyam uktaṁ purātanaḥ | (M. III. 8).

ARATNI—(see under *Aṅgula*).—A measure.

(1) A cubit of 24 aṅgulas (Introduct. Rājavallabha Maṇḍana and Brahmanḍa-Purāṇa, I, VII. 99, see under *Aṅgula*).

A measure equal to the length of the fore arms with the fingers fully stretched (Suprabhedāgama, xxx. 24, see under *Āṅgula*).

- (2) A measure equal to the fist with fully stretched fingers (Suprabhedāgama, xxx. 24, see under 'Āṅgula').

According to this Āgama (ibid. v. 25) and the Mānasāra (II. 49) a measure of 24 āṅgulas is called Kishku (hasta).

"This word (aratni), which primarily means 'elbow', occurs frequently from the R̥igveda onwards. (R. V. VIII. 80, 8; A. V. XIX. 57, 6; Aitareya Brāhmaṇa, VIII. 5; Śatapatha Brāhmaṇa, VI. 3, 1, 33, etc.) as denoting a measure of length (ell or cubit), the distance from the elbow to the tip of the hand. The exact length nowhere appears from the early texts." (Macdonell and Keith, Vedic Index I, 34).

Śatapatha Brāhmaṇa also VII. 1, 2, 6.

Kausika-Sūtra, 85 (Pet. Dict): Bāhur vā aratniḥ ।

ARKA-KĀNTA—A class of the eleven storeyed buildings.

Evam tu vajra-kāntam syād arka-kāntam ihochyate ।
 Tad eva śālā-prānte tu pārśve chaikena saushṭikam ।
 Tad-dvayor antare deśe tat-samam kshudra-hārayoḥ ।
 Pūrvavat kūṭa-vistāram śesham hārāṁśa-pañjaram ।
 Tan-madhye tu tri-bhāgena kshudra-śālā-viśālataḥ (tā) ।
 Tat-pārśve tri-tri-bhāgena hāra-madhye sa-bhadrakam ।
 Kshudra-śālā-tri-bhāgena madhya-bhadrām samanvitam ।
 Kshudra-hārā cha sarveshām nāsikā-pañjarānvitam ।
 Madhye madhya mahānāsī netra-śālā cha pārśvayoḥ ।
 Sarvālāṅkāra-samyuktam śaḍ-vidham (ekādaśa-talam) parikīrti-
 tam । (M. XXIX. 25-34).

ARGALA—A bolt or pin for fastening a door.

Argalam dakṣiṇe bhāge vāma-bhāge tu talpakam #

Kavāṭa-yugmam kartavyam kokilārgala-samyutam #

(Kāmikāgama, LV. 49, 52).

A moulding of the base (see *Kakshabandha*, under *Adhishṭhāna*).

Kampam ekaṁ tad-ūrdhve cha ekenārgalam eva cha |

(M. XIV. 331, note).

ARDHA-CHITRA—(see *Ābhāsa*)—Half transparent *Ābhāsa* or a kind of marble.

Ardhāṅga-dṛiṣyamānaṁ cha tad ardha-chitraṁ iti smṛitam |

(M. LI. 10).

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgam tridhocyate |

(M. LI. 8).

Sthāvaraṁ jaṅgam vāpid āru-śailaṁ cha lohajam |

Chitraṁ vā chārdha-chitraṁ cha chitrābhāsam athāpi vā |

(M. LVI. 14-15).

ARDHA-NĀRĪŚVARA—A name of Śiva, an image the right half of which is the representation of Śiva and the left half of his consort Durgā.

Paśchima-mūla-tale madhye koṣṭhe līṅgam adbhutam |

Athavārdha-nārīśvara(m) sthānakam | (M. XIX. 224-225).

ARDHA-PRĀṆA—(see *Sandhi-karman*)—A kind of joinery resembling the shape of the bisected heart.

Sarveshām api dārūṇāṁ sandheḥ prānte tu yojayet |

Yatheshtaṁ phaṇa(m)-saṁgrāhyaṁ chodayed vistarāntakam |

Mūlāgre kilakam yuktam ardha-prāṇam iti smṛitam |

Tad eva dvi-lalāṭe cha vistārārdhārdha-chandravat |

Madhye cha danta-samyuktam agra-mūle tu yojayet |

Śeṣhaṁ tu pūrvavat kuryāt mahāvṛitam iti smṛitam |

(M. XVII. 97-102).

ARDHA-MANḌAPA—A half-pavilion, a vestibule, a court, a porch.

(1) Idam āyādikaṁ chārdha-manḍape śiṣṭa-manḍape ||

(Kāmikāgama, L. 68).

Ardha-manḍapa-dakṣhāṁśe vighneśa-nṛitta-rūpiṇam |

(Ibid. LV. 73).

(2) “ On the west wall of the ardha-manḍapa in front of the rock-cut Jambukeśvara shrine at Tiruvellarai. ”

(Inscription no. XII, Ind. Ant. vol. XXXIV. p. 268).

- (3) The "court in a temple next to the sacred shrine." Winslow, Tamil dictionary (loc. cit).
 (4) "Ardha-manḍapa : the enclosed building in front of a shrine."
 (Chalukyan architecture, Rea, p. 37. Arch. Surv. New.
 Imp. Series, vol. XXI).

The detached building, sometimes open and sometimes enclosed, in front of a shrine, is generally called the Mukha-manḍapa (the pavilion in front of the shrine).

- (5) The ardha-manḍapa is "a narrow passage or vestibule connecting" the garbha-griha and mukha-manḍapa, and "is open on two sides to permit the priestly worshipper circumambulating the central shrine."

(H. Krishna Śastri, South Indian images of gods and goddesses, p. 2. For this reference I am indebted to Prof. R. W. Frazer).

ARDHA-ŚĀLĀ—A half-hall, an antechamber with one or more closed sides.

Ardha-śālā viśesho'sti chordhva-śālā-samanvitam |

Madhya-koshthe (ṭha) dvi-pārsve tu chārdha-śālā-samanvitam |
 (M. xx. 67, 73).

Netra-śālārdha-śālā cha bhadra-śālādi-bhūshitam | (M. xxxvi. 67).

Bhadra-śālā mahā-nāsī chārdha-śālādhyalaṅkṛitam | (M. xxv. 34).

ARDHA-HĀRA—A half chain, an ornament.

Nakshatra-mālām api chārdha-hāram |

Suvarṇa-sūtram paritaḥ stanābhyām | (M. L. 297-298).

ALAKSHA—A member of the entablature |

Etat tu sarvato-bhadram alakshākṛitir ihochyate |

Tād eva karṇavaśād vaṁśam prastīryāt tu sarvaśaḥ |

Uttaraiḥ prāg-uktāṅghriḥ syāt tad-vaśāt parito nyaset |

Tad evāntam alakṣam cha karṇayoś chottaram vinā |

(M. xvi. 185-188).

ALANKĀRA-MANḌAPA—The dressing room, an attached hall or detached pavilion of a temple where the idols are dressed.

(H. S. I. I, vol. I, p. 127, first para, see under *Manḍapa*).

ALINDA(KA)—A corridor, a terrace, a balcony, a gallery.

- (1) 'Alinda-śabdena śālā-bhitter bāhye yā gamanikā jālakāvṛit-āṅgaṇa-sammukhā kriyate' (commentary on Bṛihat-saṁhitā or Kiraṇa-tantra, see below)—By the word 'alinda' is understood, the lattice-covered path beyond the wall of a hall and facing (or in front of) the court-yard. Compare 'Amarakosha' (2, 2, 12).

- 2) 'Senāpati-nṛipatīnām saptati-sahite dvidhā-kṛite vyāse |

Śālā-chatur-daśa-hṛite pañcha-triṁśad-vrite '(a)lindaḥ ||

"Add the number of 70 to those for the breadth of the mansions of the King and the Commander-in-chief."

The same is more plainly expressed in Viśvak :

"Write down the sum, at two places. Divide it, at one place, by 14; this gives the measure for a hall. Divide the sum by 35; the quotation is the measure of the terrace."

Pramitaṁ tveka-śālaṁ tu śubhadaṁ tat prakīrtitaṁ |

Senāpati-nṛipādīnām saptatyā sahite kṛite ||

Vyāse chaturdaśa-hṛite śālā-mānaṁ vinirdiśet |

Pañcha-triṁśad-hṛite'nyatrālinda-mānaṁ bhavech cha tat ||

"The word might as well be rendered by balcony, gallery."

(Kern, Bṛihat-saṁhitā, LIII. 17; J. R. A. S. (N. S.)

Vol. VI. p. 282, note 3).

Apratishiddhālindaṁ samantato vāstu sarvato-bhadraṁ |

"An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra."

Nandyāvartam alindaiḥ śālā-kūḍyāt pradakṣiṇāntargataiḥ—

"Nandyāvarta is the name of a building with terraces that from the wall of the room extend to the extremity in a direction from east to south (*alias* from left to right)."

"The Vardhamāna has a terrace before the (chief) entrance, extending to the end; then, when you proceed in a direction from left to right, another beautiful terrace, and there on, again, another in the aforesaid direction."

“ The Svastika is auspicious, if it have the terrace on the east side, and one continual terrace along the west side, at the ends whereof begin two other terraces going from west to east, while between the extremities of the latter lies a fourth terrace.”

“ The Ruchaka has a western and eastern terrace running to the end, and between their extremities two others.”

(*Ibid.* vv. 31-35, pp. 285-286).

- (3) Agni-Purāṇa, chap. 106. v. 20-24 :

Chatuḥ-śālāṁ tri-śālāṁ vā dvi-śālāṁ chaika-śālakam |
 Chatuḥ-śāla-grihāṇāṁ tu śālāṇḍaka-bhedaṭaḥ ||
 Śata-dvayaṁ tu jayante pañchāśat-pañcha teshvapi |
 Tri-śālāni tu chatvāri dvi-śālāni tu pañchadhā ||
 Eka-śālāni chatvāri ekāṇḍāni vachmi cha |
 Ashtā-vimśad-alindāni grihāṇi nagarāṇi cha ||
 Chaturbhiḥ saptabhiḥ chaiva pañcha-pañchāśad eva tu |
 Shaḍ-alindāni vimśaiva ashtābhir vimśa eva hi ||
 Ashtāṇḍāni bhaved evaṁ nagarāḍau grihāṇi hi |

- (4) Kāmikāgama, xxxv :

Āsām (= śālānām) agre tu alindā(h) syuḥ pradhāne vā viśeṣa-
 taḥ |

Eka-dvi-tri-chatuṣ-pañcha-shaṭ-saptāṇḍa-saṁyutaḥ || 37
 Prishṭhe pārśve tathaiva syuḥ ishṭa-dese'thavā punaḥ |
 Prithu-dvāraś cha dvārāṁś cha evam eva prakalpayet || 38
 Alindāḥ prithu-dvāreṇa samo vā chārdha-mānataḥ || 44
 Alinde dvāram evaṁ syād anyatrāpy-evam eva tu || 49
 Alindasya samantāt tu bhāgenaikena-vārakam || 77

See also *ibid.* L. 74, 75, 87.

Ibid. LV. 201 (the synonyms of alinda) :

.....āndhārāṁ griham ādyakam |
 Parimaṇḍaṇa(m) sāliṇḍā vā alindasyābhidānakam ||

- (5) Chāntarāle tvalindake | (M. LXIX. 8).

Urdhvordhva-talānaṁ tu chaika-bhāgenāṇḍakam |

(M. XXIV. 45, etc).

- (6) See the views of the corridors (Pallava Architecture, Arch. Surv. New. Imp. Series. vol. xxxiv. plates. VI, VII, VIII, IX).

ALPA—A class of buildings.

(Kāmikāgama, XLV. 53-54, see under *Mālikā*).

ALPA-NĀSIKA—(see *Nāsā*)—A small nose, a small vestibule.

Chatur-dikshu chatur-dvāraṁ chatuḥ-shashty-alpa-nāsikam |

(M. xxxiv. 106).

AVACHCHHĀYĀ—A light shadow.

Kanyā-vṛishabha-māsau cha-avachchhāyā na vidyate |

Meshe cha mithune chaiva tulā-simha-chatusṭaye |

Evam hi dvyaṅgulam nyastam vṛishchikāshāḍha-mīnayoḥ |

Chatur-aṅgulam prakartavyam dhanuḥ-kumbhau shaḍ aṅgulam |

Makare'shṭāṅgulam proktam avachchhāyām viśeshataḥ |

(M. vi. 31-35).

Compare Vitruvius, Book ix, Chap. viii, under *Śaṅku*.

AVALAMBANA—A pendant.

Bāhu-valaya-dāma(n) cha skandha-mālāvalambanam |

(M. L. 15).

AVASATHA—The rest house, a house (see *Pratiśraya*).

Ramyāmasatham chaiva datvāmuṁ lokamāśritam—

“Having given away a charming house, he attained the other world”. (Hemadri p. 646).

Ramyānś chāvasathān datvā dvijebhyo divam āgataḥ—

“Having given away charming houses to the twice-born and gone to heaven”. (Mbh. Anuśāsanika-parvan, chap. 137, v. 10).

(Ind. Ant., vol. XII. p. 142, C. 1-2).

AVASĀNA—(see *Mañcha*)—A synonym of the *Mañcha* or a raised platform (M. XVI. 43).

AŚVATTHA-VṚIKSHA—The holy fig tree.

Referring to the Bauddha images :

Sthānakam chāsanaṁ vāpi simhāsanādi-saṁyutam |

Aśvattha-vṛiksha-saṁyuktam kalpa-vṛiksham tathā nyaset |

(M. LVI. 3-4).

ASHṬA-TALA—The eighth storey.

(Mānasāra, XXVI. 1-76, see under *Prāsūda*).

The description of the seventh floor :

Evaṁ śreshṭhaṁ tvasṭa-tale sarvālaṅkāra-saṁyutam ।
 Janmādi-stūpi-paryantaṁ chāṅga-mānam ihochyate ।
 Saikāshṭa-pañchakāṁśa-harmye tuṅgaṁ vibhājite ।
 Ādhāraṁ chāshṭa-bhāgena vedāṁśaṁ charaṇāyatam ।
 Tad-ardhaṁ valabhyutsedhaṁ sārḍhaṁ vahn्याṁśam aṅghrikam ।
 Sa-tri-pādāṁśakaṁ mañchaṁ ūrdhve pādaṁ guṇāṁśakam ।
 Tad-ardhaṁ chordhva-mañchaṁ syāt tri-pādākshāṅghri-tuṅgakam ।
 Sa-pādāṁśaṁ prastarottuṅgaṁ dvyardhāṁśaṁ charaṇāyatam ।
 Tad-ardhaṁ prastarotsedhaṁ jaṅghāyāmaṁ cha sārḍhakam ।
 Prastaraṁ chaika-bhāgena dvyaṁśa-pādādhikāṅghrikam ।
 Ūrdhva-mañchaṁ tri-pādaṁ syāt sa-bhāgaṁ pāda-tuṅgakam ।
 Ekāṁśaṁ prastarotsedhaṁ tad-ūrdhve cha tri-bhāgikam ।
 Tat-tri-bhāgaika(ā) vedīm(h) syād dvi-bhāgaṁ gala-tuṅgakam ।
 Sa-pādaṁ chāṁśakaṁ chordhve śiraḥ-śeṣhaṁ śikhodayam ।
 Kechit tad eva tuṅge tu sapta-bhāgādhikam tathā ।
 Ūrdhvordhva-pāda-mūle tu yuktyāṁśena masūrakam ।
 Talānāṁ chaika-bhāgena karṇa-harmyāvṛitam nyaset ।
 Antara(m) prastaropetaṁ sarvālaṅkāra-saṁyutam ।
 Tasyāntasyaika-bhāgena kuryād āvartyāṁśakam ।
 Mūle bhāge pādāṁśena chordhve'rdha-talāṁśakam ।
 Netra-śālārdha-śālā cha bhadra-śālādi-bhūshitam ।
 Toranair nīḍa-śālādi nāsikābhīr alaṅkṛitam ।
 Kosṭ(h)c śālādi-madhye cha chordhva-śālā cha maṇḍitam ।
 Nāsikā-pañjara-śālā kūṭa-kosṭhe tu bhūshitam ।
 Nāsikā-pañjarādyasya bhadra-śālyair alaṅkṛitam ।
 Kshudra-śālā-pradeśe tu sarvālaṅkāra-saṁyutam ।
 Karṇa-kutāṅga-madhye tu nāsikā-pañjarānvitam ।
 Sarvāṅgaṁ kshudra-nāsyāṅgaṁ prastarālaṅkṛiti-kriyā ।
 Nānādhishṭhāna-saṁyuktaṁ nānā-pādair alaṅkṛitam ।
 Nāgara-drāviḍādīnāṁ vesarādīn śikhānvitam ।

Sarvālaṅkāra-saṁyuktaṁ pūrvavat parikalpayet ।

(M. XXVI. 47—76).

ASHṬA-TĀLA—(see under *Tāla-māna*)—A kind of sculptural measurement in which the whole height of an idol is generally eight times the face.

ASHṬA-TRIMŚAT-KALĀ—Thirty-eight kinds of mystic marks.

Pādādi-mūrdha-paryanta(m) paryāyādi-chāksharaṁ nyaset ।

Ashta-trimśat-kalāḥ sarvās tat-tad-aṅgāni vinyaset ।

(M. LXX. 90-91).

ASHṬA-VARGA—The eight component parts of a single storeyed building, namely, adhishṭhāna (basement), aṅghri (dwarf pillar), prastara (entablature), grīva (a platform or neck), śikhara (spire), stūpi (dome), grīva-mañcha (a projecting seat at the neck) and vedikā (a raised platform) (M. XIX. 80-85).

ASHṬĀŚ(S)RA—Eighth-cornerd, a kind of single storeyed building which is octangular in plan and has one cupola.

(1) Brihat-saṁhitā, LVI. 28, and Kāśyapa, J. R. A. S. (N. S.) vol. VI, p. 320, note 1 (see under *Prāsūda*).

(2) Matsya-purāṇa, chap. 269, vv. 29, 53 (see under *Prāsūda*).

(3) Bhavishya-purāṇa, chap. 130, v. 25 (see under *Prāsūda*).

ASAMCHITA—A class of buildings in which the height is the standard of measurement, the temples in which the main idol is in the erect posture.

(M. XIX, 7-11; XXX, 173-174, see under *Apasamchita*).

Pratyekaṁ tri-vidhaṁ proktaṁ saṁchitaṁ chāpyasaṁchitam
upasaṁchitaṁ ityevam ।

(Kāmikāgama, XLV. 6-7).

AMŚA—A part, one of the six Varga formulas. (See under *Shadvarga*).

AMŚARU—The rim, the edge.

cf. Darpaṇaṁ suvṛttaṁ syād amśaru kiñchid unnatam ।

(M. L. 117).

AMŚUKA—A moulding of the pedestal, generally placed between a cyma and a corona (kapota). (M. xv. 122, see under *Upapīṭha*).

Ā

ĀGĀRA--A house, a room, a cell.

For synonyms see Amara-kosha, (II. 2, 5).

cf. (1) Rāmāyaṇa (Cock) :

V. 3, 18 : Koshṭhāgārāvataṁśikām.....nagarīm ।

II. 3,44 : Koshṭhāgāra-yudhāgārāḥ kṛtvā saṁnichayān
bahūn ।

VI. 127,56 : Aneka-śataṁ bhavān kośaṁ koshṭhāgāraṁ gṛhaṁ
balaṁ ।

(2) Mahābhārata (Cock) :

XII. 69,54 : Bhāṇḍāgāra-yudhāgārān yodhāgārāṁś cha sarvaśaḥ ।
Aśvāgārān gajāgārān balādhikaraṇāni cha ।

XII. 86,121 : Bhāṇḍāgāra-yudhāgārān prayatnenābhivardhayet ।

I. 134,11 : Prekshāgāraṁ suvihitaṁ chakrus te tasya śilpinaḥ ।
Rājñāḥ sarvāyudhopetaṁ strīṇāṁ chaiva naraśabhaḥ ॥

I. 134,14 : Mukṭā-jāla-parikshiptaṁ vaidurya-maṇi-sobhitaṁ ।
Śata-kumbhamayaṁ divyaṁ prekshāgāraṁ upāgataṁ ॥

IV. 23,16 : Yā etan nartanāgāraṁ matsya-rājena kṛtaṁ ।
Divyā-atra kanyā nṛityanti rātrau yānti yathāgṛhaṁ ॥

(3) Mānasāra (xxv. 29 etc.)

Tale tale bhādra-koshṭhāśramāgāraṁ parikīrtitaṁ ।

(4) Dharmma-śāstra-prachoditaṁ yogi-(ā)gāraṁ idaṁ proktaṁ
sūribhiḥ pariveshitaṁ ।

“ Āgāra, abode, room, covered place, cell. ” Fleet.

(Skt. and Old-Canarese inscriptions, no. cxxx, line 3, Ind.
Ant. vol. XIII, p. 222, note 44).

(5) Vikhyātā śāntalākhyā sā Jināgāraṁ akārayat—“ The celebra-
ted lady had this Jina temple made. ”

(Ep. Carnat. vol. II. no. 62, Roman text. p. 59, last line,
Translation p. 148, last line).

ĀCHCHĪHĀDANA—A roof, the 8th covering moulding from the top
of the entablature (Kāmikāgama, LIV. 2, see under *Prāsāda*).

ĀDIKA—A fast conveyance.

Ādikam syandanam śilpi(n) śibikā cha ratham tathā ।

Sarvair yānam iti khyātam śayanam vakshyate tathā ।

(M. III. 9-10).

Ā(R)DRA-PŪSHĀKRITI—(see under Liṅga)—A kind of phallus
looking like the rising sun.

Liṅgākāram ihochyate.....

Daivikam diṇḍimākāram mānush(am)ā(r)dra-pūshākṛiti(h) ।

(M. LII. 237, 240).

ĀDHĀRA—The basement.

Dvitalānām alaṅkāram vakshye saṅkshipyate'dhunā ।

Upānādi-stūpi-paryantam aṣṭāvimśad vibhājite ।

Ādhārochham guṇāṁśam syāt pāda-tuṅgam śaḍ-aṁśakam ।

(M. XX. 1, 3-4).

Janmādi-stūpi paryantam chāṅga-mānam ihochyate ।

Saikāṣṭha-pañchakāṁśam harmye tuṅgam vibhājite ।

Ādhāram chāṣṭha-bhāgena vedāṁśam charaṇāyatam ।

(M. XVI. 48-50).

Uttaram vājanādhāram ādheyam śayanam tathā ।

Uddhṛitam cha mūrdhakam chaiva mahā-tauli svavaṁśakam ।

Prachchhādanasy(am) ādhāram etat paryāyam īritam ।

(M. XVI. 56-58.)

Parimāṇa-virodhena rekhā-vaishamya-bhūshitā ।

Ādhāras tu chatur-dvārās chatur-maṇḍapa-śobhitā ॥

Śata-śṛiṅga-samāyukto Meruḥ prāsāda-uttamaḥ ।

Maṇḍapās tasya karttavayā bhadrais tribhir alaṅkṛitā(h) ॥

Ghaṭanākāra-mānānām bhinnā bhinnā bhavanti te (prāsādāḥ) ।

Kiyanto yeshu chādhārā nirādhārās cha kechana ॥

(Garuḍa-Purāṇa, chap. 47, v. 38-40).

Valabhī chhadirādhārāḥ ।

(Hemachandra-Abhidhāna-chintāmaṇi, 1011, Pet. Dict).

ĀDHI—Foundations.

(An inscription from Dabhoi, verse III, Ep. Indic. vol. I, p. 31,
see foot note, p. 24).

IDOLA—A swing or hammock.

Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabandhanam |

Chaturbhiḥ śrīṅkhalā-yuktam āndolaṁ chaikatopari |

Deva-bhū-sura-bhūpānām anyeshāṁ śayanārthakam |

(M. XLIV. 69-71).

NDHĀRA (-RIKĀ)—A closed veranda, a balcony.

Kāmikāgama, L :

Pañjaro(ras) chārdha-bhāgo vā tri-pādo vātha bhāgikah |

Alindāndhārikāndhāra-hārā bhāgena kalpitāḥ || 74

Nava-bhāga-tri-bhāgo vā vyāsa-nāli-grihānvitah ||

Bahir āndhārikāndhāra-hārā bhāgena vistrītāḥ || 76

Pañchālindaṁ shat-kudyaṁ bahir āndhārikāvṛitam || 83

Āndhārāndhāri-hāroka-khaṇḍa-harmya-viśeshitam (vimānam) || 91

‘Āndhārika’ and ‘āndhāra’ are used as the synonyms of ‘griha-piṇḍi’ and ‘alinda’ respectively, (see Kāmikāgama, LV. 201, under *Alinda*).

PAṆA—A shop, a market-place.

(1) Rāmāyaṇa (Cock) :

II. 6. 12 : Nānā-panya-samṛiddheshu vaṇijām āpaṇeshu |

II. 14. 27 : Samṛiddhā-vipānāpaṇām.....(purīm) |

II. 114. 13 : Samkshipta-vipānāpaṇām (Ayodhyām) |

VII. 43. 13 : Chatvārāpaṇa-rathyāsu |

II. 71. 41 : Mālyāpaṇeshu rājante nādyā panyāni vā tathā |

II. 42. 23 : Samvṛitāpaṇa-vedikām.....purīm |

II. 41. 21 : Samvṛitāpaṇa-vīthikā |

I. 5. 10 : Su-vibhaktāntarāpaṇām.....(purīm) |

II. 57. 15 : Anvantarāpaṇam |

VI. 112. 42 : (Ayodhyām) sikta-rathāntarāpaṇām |

VII. 101. 13 : Ubhe (Takshaśilā and Pushkalāvati).....su-vibhaktāntarāpaṇe |

(2) Rājatarāṅgiṇī, I. 201 etc. : Riddhāpaṇam.....nagaram |

(3) Mahābhārata (*ibid*) :

XII. 86. 8 : Chatvarāpaṇa-śobhitam (puram) ।

XIII. 30. 17 : (Vārāṇasīm).....samṛiddha-vipaṇāpaṇām ।

II. 21. 25 : Mālyāpaṇānām cha dadriśuḥ śriyam uttamām ।

IX. 25. 33 : Vipanyāpaṇa-paṇyānām ।

Comm. Nilakaṇṭha : Vipañaiḥ paṇya-vithikā ।

Āpaṇā haṭṭhāḥ paṇyāni vikreya-dravyāni ।

(4) Vāpi-kūpa-tadāga-kuṭṭima-maṭha-prāsāda-satrālayān ।

Sauvarṇa-dhāvja-toraṇāpaṇa-pura-grāma-prapā-maṇḍapān ।

.....vyadhāpayad ayaṁ Chaulukya-chūdāmaṇiḥ ।

(Śrīdhara's Deva pattana Prasasti, verse 10, Ep. Ind. vol. II, p. 440-441).

ĀPĀNA—A tavern, a liquor-shop, a watering station, huts on road sides where drinking water is distributed gratis.

Devānam-piye Piyadasi lājā hevaṁ āhā (:) magesu-pime nigohāni
lopāpitāni (:) chhāyopagāni hosanti pasumunisānam; ambā-
vaḍikyā lopāpitā (;) adhak(o)s(i)kyāni pi me uda-pānāni (2)
khānāpitāni (;) nimsidhiyā cha kālāpitā (;) āpānān ime bahukāni
tatā tatā kālāpitāni paṭibhogāye pasu-munisānam (.)

“Āpāna cannot have here its usual meaning, namely, tavern, liquor-shop.”

“As professor Kern (Der Buddhismus, vol. II, p. 385) assumes, it must denote a watering station. Probably the huts on the roads are meant, where water is distributed to travellers and their beasts gratis or against payment. The usual Sanskrit name is prapā.” Dr. Bühler.

(Pillar edict of Asoka. no. vii, line 2-3 Ep. Ind. vol. II. pp. 270, 274).

ĀBHANĠA—(see under *Atibhaṅga* and *Bhaṅga*)—A pose in which the idol is slightly bent.

Sarvēśhām deva-devīnām bhaṅga-mānam ihochyate ।

Ābhaṅga-sama-bhaṅgaṁ cha-ati-bhaṅgaṁ tridhā bhavet ॥

(M. LXVII. 95-96).

ĀBHĀSA—One of the nine materials of which idols are made, a marble, a class of buildings etc.

A class of buildings :

- (1) Etaj jāti-vaśāt proktaṁ chhandādīnāṁ śāntikotsedham ।
 Nava-tale tri-pāñcha-vidhaṁ vai vipulāṁ kanyasādi-śresh-
 ṭhaṁ pravakshyate ।
 Kramatas tri-pādam ardha-karaṁ pādaṁ cha (m)idaṁ saṁ-
 kalpaṁ ābhāsaṁ idaṁ । (M. ix. 103-104).
 Eka-bhūmi-vidhiṁ vakshye lākṣhaṇaṁ vakshyate'dhunā ।
 Jātiś chhandāṁ vikalpaṁ tu chābhāsaṁ tu chatur-vidham ।
 Pūrva-hastena saṁ-yuktaṁ harmyaṁ jātir iti smṛitam ।
 Chhandāṁ tri-pāda-hastena vikalpaṁ syāt tad-ardhakam ।
 Ābhāsaṁ chārdha-hastena harmyādīnāṁ tu mānayet ।
 (M. xix. 1-5).

Eka-tri-pādam ardhaṁ cha pāda-hastaṁ yathā-kramaṁ ।
 Jātiś chhandā(m) vikalpaṁ cha-ābhāsaṁ chatur-vidham ।
 Etat tad eva saṁyuktaṁ harmyāṇāṁ māna-kalpanam ।
 (M. xxx. 175-177).

Pavilions of some particular shape :

Devānāṁ bhū-surāṇāṁ cha maṇḍapaṁ jāti-rūpakam ।
 Bhūpānāṁ maṇḍape sarve chhandā-rūpaṁ itīritam ।
 Vaiśyakānāṁ tu sarveśhāṁ vikalpaṁ cheti kathyate ।
 Śudrāṇāṁ maṇḍapaṁ sarvaṁ chābhāsaṁ iti kīrtitam ।
 (M. xxxiv. 547-550).

In connection with doors :

Sapta-vimśodayaṁ hy-evam tad-ardhaṁ vistrītaṁ bhavet ।
 Evam jāti-vaśāt proktaṁ chhandādīnāṁ pravakshyate ।
 Trayovimśa-śatāntaṁ syāch chhandā-dvāra-viśālakam ।
 Pañcha-vimśāṅgulam ārabhya dvi-dvyaṅgula-vivardhanāt ।
 Eka-vimśāṅgulam ārabhya dvi-dvyaṅgula-vivardhanāt ।
 Eka-vimśa(m)-śatāntaṁ syād vikalpa-dvāra-vistrītam ।
 Nava-paṅktyaṅgulam ārabhya dvi-dvyaṅgula-vivardhanāt ।
 Eka-paṅktyaṅgulādhikyaṁ śatāntam ābhāsa-vistrītam ।
 (M. xxxix. 28-35).

In connection with the phallus :

Jānich-ehhanda-vikalpaṁ cha-ābhāsaṁ tu chatur-vidham ।
(M. LII. 49).

A kind of marble of which idols and statues are made :

Brahmā-vishṇu-maheśānām lakṣhaṇaṁ vakshyate'dhunā ।

Hiranya-rajatenaiva tāmreṇaiva śile vāpi ।

Dārve vā sudhe vāpi śarkarābhāsa-mṛittikā ।

Etais tu navadhā dravyai(ś) chottamādi trayam trayam ।

Chalam chāpy-achalam chāpi nava-dravyais tu nirmitaḥ ।

Lohajair mṛit-sudhā chaiva śarkarābhāsa-mṛittikā ।

Chala-dravyam iti proktam anyeshām chāchalām viduḥ ।

(M. LI. 1-7).

Three kinds :

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgam tridhocyate ।

Sarvāṅgam dṛiśya-mānaṁ yat chitram evaṁ prakathyate ।

Ardhāṅga-dṛiśyamānaṁ cha tad arḍha-chitram iti smṛitam ।

Ardhārdha-darśanaṁ(dṛiśya)-mānaṁ ābhāsaṁ iti kathyate ।

(M. LI. 8-11).

Uttamaṁ lohajaṁ bimbaṁ piṭhābhāsaṁ tu chottamam ।

(Ibid. 19).

Cf. Eka-kāle kṛitam sarvaṁ sudhā-mṛit-kaṭa-śarkaraiḥ ।

(Ibid. 24-25).

Berāṇām dravyam ityuktam.....lohaje vā śile'thavā ।

Dārvābhāsa-ratnena sudhā-mṛit-kaṭa-śarkarā(aiḥ) ।

Ghanaṁ vāpy-aghanaṁ vāpi kuryāt tu śilpi(a)vit-tamaḥ ।

(M. LXII. 15-17).

(2) Śilodbhavanām v(b)imbānām chitrābhāsaṁ vā punaḥ ।

Jalādhivāsanam proktam vṛishendrasya prakīrtitam ॥

(Līṅga-Purāṇa, part. II (Uttara-bhāga), chap. 48, v. 43).

(3) Pratimā saptadhā proktā bhaktānām śuddha-vṛiddhaye ।

Kāñchanī rājatī tāmri pāṛthivī śailajā smṛitā ॥

Vārکشī chālekhyakā veti mūr̥ti-sthānāni[sapta vai]

‘Ālekhyaka’ and ‘ābhāsa’ seem to have the same meaning and indicate the same material.

(Bhavishya-Purāṇa, chap. 131. v. 2, 3).

- (4) Indhanāni cha vinyasya palālāni cha vinyaset |

Tasmin loshtāni vinyasya palālāis chhādayet punaḥ ||

Palālābhāsakaiḥ paśchād brīhyābhāsais tushais tathā |

Āchchhādyādbhir atha siñchech chhākhām prajjvālayet punaḥ ||

(Vāstu-vidyā, ed. Ganapati Śāstri, xvi. 32-33).

- (5) Another class of buildings :

(Jāti) Chhandam Vikalpam Ābhāsam ekaike tu divi-
saṁkhyakam |

(Kāmikāgama, L. 13).

A class of kūṭa-koshṭha or top-room being a combination of the Chhanda and Vikalpa classes (Kāmikāgama, LV. 130, 123-127, see under Kārṇa-kūṭa).

- (6) Suprabhedāgama, xxxiv. 3-4 (refers to the image of Īśvara) :

Chitram chitrārdham evaṁ tu chitrābhāsam tathaiva cha |

Sarvāvayava-saṁpūrṇam dṛśyam tach chitram uchyate ||

Ardhāvayava-saṁdṛśyam ardha-chitram chaiva cha |

Paṭe bhittau cha yo (al) likhyam chitrābhāsam ihochyate ||

Exactly similar definitions are given in the Mānasāra, but therein ‘ābhāsa’ refers to a material of which an idol is made, whereas in this Āgama, ‘ābhāsa’ refers to the image itself.

Materials of which images are made :

Mṛṇmayam yadi kuryāch chech chhūlana(m) tatra prakal-
payet |

Lohajam cha viśeshēṇa madhūchchhishtēṇa nirmitam |

(Ibid. 31).

- (7) Lohajatve madhūchchhishtam agninārdrīkṛitas tu yat |

Vastreṇa śodhayet sarvam dosham tyaktvā tu śilpinā ||

(Karaṇāgama, xi. 41).

- (8) Mūrtis tu vṛiksha-pāshāṇa-loha-dravyaiḥ prakārayet |
The image should be made of materials like timber, stone, and iron.

(Śilpa-śāstra-sāra-saṁgraha, XI. 5).

- (9) Sauvarṇī rājatī vāpi tāmṛī ratnamayī tathā |
Śailī dārumayī chāpi loha-sīsa-mayī tathā |
Ritikā-dhātu-yuktā vā tāmra-kāṁsa-mayī tathā |
Sudhā-dāru-mayī vāpi devatārchā praśasyate ||

(Matsya-Purāṇa, chap. 258, v. 20-21).

- (10) Mṛṇmayī dāru-ghaṭitā lohajā ratnajā tathā |
Śailajā gandhajā chaiva kaumudī saptadhā smṛita |
Kāṁsamayī gandhajā chaiva mṛṇmayī pratimā tathā ||
(Agni-Purāṇa, chap. 43. v. 9-10).

- (11) Mṛṇmaye prativ(b)imbe tu vaset kalpa-yutaṁ divi |
Dāru-pāshāṇa-dhātūnām kramād daśa-guṇādhikam ||
Mṛṇmaye vāhane datte yat phalaṁ jāyate bhuvī |
Dāruje tad-daśa-guṇam śilāje tad-daśādhikam ||
Ritikā-kāṁsa-tāmrādi-nirmite deva-vāhane |
Datte phalam āpnoti kramāt śata-guṇādhikam ||
(Mahānirvāṇa-Tantra, XIII. 22, 30, 31).

- (12) Svarṇādi-lauha-bimbe cha deha-garbhaṁ na karāyet || 4
Kāshṭha-pāshāṇa-bimbe cha yat sandhau vidhir uchyate || 6
Yat bimbe cha kṛite dravyaṁ svarṇaṁ tāmraṁ tu mṛṇmaye |
Śaile kāshṭhe ishtikā-chūrṇam bimbaṁ tatra prachakshate || 3
(Bimbamāna, British Museum, Ms. 1. 558, 5292, v. 4, 6 ;
Ms. 2. 5291, 559, v. 3).

- (13) "Here they produced a Liṅga, of seven metals viz. gold, silver, tin, lead, copper, iron and bell-metal."

(Sahyādri-khaṇḍa of the Skanda-Purāṇa, Ind. Ant. Vol. III, p. 194, c. 1. last para).

Cf. "Again, when the people make images and chaityas which consist of gold, silver, copper, iron, earth, lacquer, bricks, and stone, or (? and) when they heap up the snowy sand (lit,

sand-snow, ? *ābhāsa*), they put in images or chaityas two kinds of śarīras (relics)—(1) the relics of the great Teacher, and (2) the Gāthā of the chain of causation.

{Itsing's work, 'Record of the Buddhist Religion,' transl. Takakusu, p. 150, quoted by V. A. Smith, Ind. Ant. Vol. xxxiii. p. 175).

ĀLĪŅGA—A flat moulding resembling the fillet. It is placed alternately together with the Antarita and is inseparably connected with the latter (see *Antarita*).

ĀYA—One of the six varga formulas (see under *Shadvarga*).

ĀYAKA-SKAMBHA—A sort of pillar (see under *Stambha*).

ĀYATANA—A dwelling, a temple where an idol is installed.

- (1) Pūrveṇa phalino vṛikshāḥ kshīra-vṛikshās tu dakṣiṇe |
 Paśchimena jalam śreṣṭham padmotpala-vibhūṣitam ||
 Uttare saralais tālaiḥ śubhā syāt pushpa-vāṭikā ||
 Sarvatas tu jalam śreṣṭham sthiram asthiram eva cha |
 Pārsve chāpi kartavyam parivārādikālayam |
 Yāmye tapovana-sthānam uttare mātṛikā-gṛham |
 Mahānasaṁ tathāgneṇa nairṛitye'tha vināyakam ||
 Varuṇe śrīnivāsaḥ tu vāyavye gṛha-mālikā |
 Uttare yajña-śālā tu nirmālya-sthānam uttare ||
 Vāruṇe soma-daivatye bali-nirvapaṇam smṛitam |
 Purato vṛishabha-sthānam śeṣe syāt kusumāyudhaḥ ||
 Jale vāpi tathaisāne Viṣṇuḥ tu jala-śāyyapi |
 Evam āyatanam kuryāt kuṇḍa-maṇḍapa-saṁyutam ||
 (Matsya-Purāṇa, chap. 270, v. 28-34).

- (2) Pañchāyatana-madhye tu Vāsudevam niveśayet |
 (Agni-Purāṇa, chap. 43. v. 1).

- (3) Devatāyatana-vāpī-kūpa-taḍāgādi-nirmāṇam |
 (Nārada-Purāṇa, part I (pūrva-bhāga), chap. 13, Colophon).

- (4) Chatuḥ-shasṭhi-padam kuryāt devāyatanam sadā |
 (Bhaviṣya-Purāṇa, chap. 130, v. 17; Bṛihat-saṁhitā, LVI. 10).
 Pura-madhyam samāśritya kuryād āyatanam raveḥ ||
 (Bhaviṣya-Purāṇa, chap. 130, v. 40; see also v. 41).

(5) Rāmāyaṇa (Cock) :

- I. 5.13 : purim.....devāyatanaīś chaiva vimānair api
śobhitām ।
- I. 13.37 : yajñāyatana ।
- I. 77.13 : devatāyatanaṇi ।
- II. 6. 4 : śrīmatyāyatane viśṇoḥ ।
- II. 6. 11 : sitābhra-śikharābheshu devatāyatanesu ।
- II. 3. 18 : devāyatana-chaityeshu ।
- II. 25. 4 : chaityeshv-āyatanesu cha ।
- II. 52.90 : tīrthāny-āyatanāni cha ।
- II. 56.33 : chaityānyāyatanāni cha ।
- II. 71.42 : devāyatana-chaityeshu ।
- VII. 101.15 : ubhe purottame.....śobhite śobhanīyaiś cha
devāyatana-vistaraḥ ।

(6) Mahābhārata, II. 80, 30 etc. (ibid) :

Devāyatana-chaityeshu ।

(7) Taittirīya-saṁhitā, 2, 2, 6, 1 etc. (Pet. Dict.) :

Devānām evāyatane yatate jayati taṁ saṁgrāmam ।

(8) Śatapatha-Brāhmaṇa, 4, 4, 5, 3 ; 5, 2, 13 ; 6, 2, 1, 14 ; 12, 5, 1, 17 etc. (ibid) :

Kūpā iva hi sarpāṇām āyatanāni ।

Chhāndogya-upanishad, 6, 8, 2 etc. (ibid) :

Sa yathā śakuniḥ sūtreṇa prabaddho diśam diśam pati-
tvānyatrāyatanmalabdhvā bandhanam evopāśrayate ।

(9) Śivasyāyatanam ramyaṁ chakre—"built a beautiful temple of Śiva."

(An Abu Inscript. of the reign of Bhīmadeva II, Ind. Ant. vol. XI. pp. 221, 222).

(10) Chakārāyatanam Śambhor ambhonidhi-samam saraḥ—"he built the temple of Śambhu and a tank equal to the sea."

(Harsanda Inscript. of Devapaladeva, line 13—14, Ind. Ant. vol. XX. p. 312).

(11) Śrī-Nānigasvāmī devāyatanaṁ kārāpitam ।

‘The temple of the illustrious god Nānigasvāmin was caused to be made.’

(Atpur Inscrip. of Śakti-kumāra, line 1-2, Ind. Ant. Vol. xxxix. p. 191).

(12) Someśvarāyatana-maṇḍapam uttareṇa ।

(Cintra Praśasti of the reign of Sarangadeva, verses, 40, 41, 42, 45, 72; Ep. Ind., Vol., I, p. 284).

ĀYĀDI-KARMAN—The consideration of Āya and other formulas.

(See under Shaḍ-varga); cf.

Evam tu daṇḍakam (grāmaṁ) proktaṁ tasyāyāmam ihochyate ।

Vistārād dvi-daṇḍena vardhayed dviguṇāntakam ।

Yah śubhāyādi-karmārtham daṇḍa-hīnādhikam tu vā ।

(M. ix. 12-14).

ĀYĀDI-BHŪSHAṆA—The consideration of Āya etc.

(See under Shaḍ-varga); cf.

Pādānām api sarveśhām lakshaṇaṁ vakshyate’dhunā ।

Āyāmaṁ cha viśālaṁ cha āyādi bhūshaṇādikam ।

(M. xv. 1-2).

ĀYĀDI-SHAḌ-VARGA—The Āya, Vyaya, Riksha, Yoni, Vāra, and Aṁsā or Tithi. (See under Shaḍ-varga); cf.

Evam āyādi shaḍ-vargaṁ kuryāt tatra vichakshaṇaiḥ (ṇaḥ) ।

(M. ix. 74).

ĀYIKA-PĀDA—A kind of pillar (cf. stambha).

Vedāṁsaṁ chaṅghri-tuṅgaṁ chārdham prastarotsedham ।

Tad-dvayaṁ āyika-pādaṁ sārḍhāṁsaṁ prastaram uttuṅgaṁ ।

Tad-ūrdhvāṅghri guṇāṁsaṁ tad-ardham ūrdhva-mañchochcham ।

(M. xxviii. 25-27).

ĀRĀMA—(cf. Udyāna)—A pleasure-garden, a garden-house, an orchard.

(1) Nāgasya vāmake yāmye kuryād ārāma-deśakam ।

Pushpodyānaṁ tataḥ kuryāt mukhya-bhāllāṭake’pi cha ।

Nṛittāgāraṁ tataḥ kuryān nānā-nṛittāṅganāni cha ।

(M. xl. 119-121).

- (2) Prāntach-*chhāyā*-vinir-muktā na manojñā jalāśayāḥ ।

Yasmād ato jala-prānteshvārāmān viniveśayet ॥

“Considering that water reservoirs without shade on the margin are not lovely, one ought to have *gardens* laid out on the banks of the water.”

(Brihat-saṁhitā, LV. 1, J. R. A. S. (N. S.) vol. VI. p. 312.)

- (3) Rāmāyāṇa (Cock):

II. 51, 23: ārāmodyāna-saṁpannāḥ.....rājadhānīm ।

VII. 70, 13: ārāmaś cha vihāraiś cha śobhamānam(-naiḥ)
samantataḥ ।

Śobhitām..... purīm ॥

- (4) Mahābhārata (*ibid*), XII, 69, 11 etc. :

Vihāreshu..... ārāmeshu tathodyāne ।

- (5) Garden :

Kasṭhe kāle kalāvapy-abhibhavati jagat kūpa-vāpi-taḍāgair
āsannārāma-sattraiḥ sura-sadana-maṭhairm-maṇḍitāyām
amushyām nagaryām ।

(Dewal Prasasti of Lalla the Chhinda, verse 20, Ep.
Ind. vol. I. pp. 79, 83).

- (6) Pleasure-gardens, houses, orchards :

Ārāmāny-atanot-sarān sarobhiś śobhitāntaraiḥ ।

Utphulla-kamja-kinjalka-puinja-pimjaritāntaraiḥ ॥

(Two pillar inscriptions at Amarāvati, no. A., Inscript.
of Keta II. verse 42, Ep. Ind. VI. p. 152).

- (7) Satra-prapā-prasraya-vṛishotsargga-vāpi-kūpa-taḍāgārāma-
devālayādi-karaṇopakaraṇārtham cha ।

(Cambay Plates of Govinda IV, line 58, Ep. Ind.
vol. VII. pp. 41, 46,).

- (8) Kṛishṇayaśasa ārāma—*garden* (Sir E. C. Bayley, Dr. Vogel);
vihāra or *monastery*, (Sir A. Cunningham) of Kṛishṇayaśa.

(Rock Inscriptions in the Kangra valley, the Kanhiara
inscrip. Ep. Ind. vol. VII. pp. 117—118).

(9) Grove (Dr. Lüders) :

Yamoḍa-pushkaraṇinaṁ paśchimā pushkaraṇi udapāno ārāmo
stambho śilā paṭṭo cha— “ a tank,
the western tank of these twin tanks, a reservoir, a *grove*, a
pillar and this stone slab ” (was caused to be made).

(Three early Brahmi inscriptions, iii, Mathura stone
inscrip. of the time of Soṇḍāsa, lines 2—3, Ep. Ind.
vol. ix, p. 247).

(10) Nānā-deśa-prabhava-suphala-vrāta-bhārāti-namra-vṛiksha-
śreṇi-niyama-khachitaḥ śāla-saṁgupta-madhyah |

Ārāmo'yaṁ surabhi-sumanorāji-samarājamānaḥ nānā-vīrullali-
tasaraṇiḥ pūrṇa-kāmaḥ sadāstām ||

(Inscriptions from Nepal, no. 23, Inscrip. of Queen
Lalita-tripura-sundarī, v. 2. second series, Ind.
Ant. ix. p. 194).

ĀRSHA—Beloging or relating to the ascetics.

A kind of phallus (Kāmikāgama, L. 35, 37, see under *Linga* ;

M. LII. 232, see under *Linga*).

ĀLAMBANA—The base.

Sarveshām mukha-bhadrāṇām syāt lakṣhaṇam vakshyate' dhunā |

Śikharālabanaṁ chāḍau tat pālikāvasānakam |

(M. XVIII. 275—276 etc.).

ĀLAYA—A temple, a house.

Rāmeśvarāya ghanamaṇṭapa-vapra-saudhāramālayaṁ samatanot
samatārasajūḥ—he erected a temple (ālaya), adorned with a
solid hall (maṇṭapa), a wall (vapra), and a plastered mansion
(saudha) to Rāmeśvara.

(Mangalagiri pillar inscrip. v. 39, Ep. Ind. vol. vi. pp. 123, 114).

ĀLIṄGA—(cf. Antarita)—A moulding like the fillet, but with greater
projection.

The 9th moulding from the top of the entablature (Kāmikāgama,
LIV. 2, see under *Prāsāda*).

A crowning moulding of the pedestal and the base (e.g., M. XIII,
126 ; XIV. 50, etc. see the lists of mouldings under *Adhiśṭhāna*
and *Upapīṭha*).

A simliar moulding of a throne :

Āliṅgāntaritam chordhve prativājanam uchyate ।

(M. XLV. 110).

ĀVĀSA—A residence, a dwelling-house.

Āvāsa-vāsa-veśmādaṁ pure grāme vaṇik-pathe ॥

Prāsādārāma-durgeshu devālaya-maṭheshu cha ।

(Garuḍa-Purāṇa, chap. 46, v. 2, 3).

Nirjagāma nṛipāvāsān manya-mānaḥ priyaṁ mahat ।

(Rāmāyaṇa, II, 15—28).

ĀVRITA—(see Prākāra)—An enclosure.

Śikhare chāvṛite pāre sabhā-maṇḍapa-gopure mānayet ।

(M. XVIII. 200 f).

ĀVRITA-MANḌAPA—An open pavilion surrounding a building.

(1) Kāmikāgama, xxxv :

Evambhutasya vāsasya samantān maṇḍapaṁ nayet ॥ 97

Pañcha-bhāgāvasānāntaṁ kuryād āvrīta-maṇḍapam ॥ 98

Hasta-mānena vā kuryāt tri-hastād arddha-vṛiddhitaḥ ।

Pañcha-daśa-karāntaṁ tu kuryād āvrīta-maṇḍapam ॥ 99

Maṇḍapena vinā vāpi tena mānena pīṭhikā ॥ 100

(2) Suprabhedāgama, xxxi. 137 :

Prākāra-bhittim āsṛitya kuryād āvrīta-maṇḍapam ॥

ĀŚRAMA—(see under Shodaśa-mandira-chakra)—A temple, a hermitage, a dwelling. A religious establishment comprising the main temple, its attached tank, kitchen, alms-house, guest-house, store-house, cow sheds, halls, dressing-houses for the deity, bed rooms and other houses and flower gardens, orchards and the surrounding walls.

Surebhyaḥ puraṭaḥ kāryo yasyāgneyyāṁ mahānasam ।

Vā(? ka)pi-nirgamane yena pūrvvataḥ sat(t)ra-maṇḍapam ॥

Gandha-pushpa-grihaṁ kāryyam aiśānyāṁ paṭṭa-saṁyutam ।

Bhāṇḍāgāraṁ cha kauberyyāṁ goshtāgāraṁ cha vāyave ॥

Udagāśrayāṁ cha vārūnyāṁ vātāyana-samanvitam ।

Samit-kuśendhana-sthānam āyudhānāṁ cha nairṛite ॥

Abhyāgatālayaṁ ramya-saśayyāsana-pāḍukam ।

Toyāgni-dīpa-sad-bhṛityair yuktaṁ dakṣiṇato bhavet ॥

Gṛihāntarāṇi sarvāṇi sajalaiḥ kadali-gṛihaiḥ ।

Pañcha-varṇaiś cha kusumaiḥ sobhitāni prakalpayet ॥

Prākāraṁ tad-bahir dadyāt pañcha-hasta-pramāṇataḥ ।

Evam vishṇvāśramaṁ kuryyād vanaiś chopavanair yutam ॥

(Garuḍa-Purāṇa, chapter 46, v. 14-19).

ĀŚRAMĀGĀRA—A class of the seven storeyed buildings.

(M. xxv. 29, see under *Prāsūda*).

ĀSANA—A seat, a throne, a bed-stead, a moulding, a ground-plan, a temple, a type of dwellings, a class of buildings, a sitting posture.

(1) Mānasāra :

A class of the three storeyed buildings (M. xxx. 12—31, see under *Prāsūda*).

A class of buildings in which the breadth is the standard of measurement ; the temples in which the idol is in the sitting posture (M. xix. 7—11, see under ' Apasamchita ').

A synonym of śayana or bed-stead (M. iii. 10—12, see under *Śayana*).

A ground-plan the area of which is divided into 100 equal squares :

Daśamaṁ śata-padaṁ syān nāmanam(nāmnā) āsanam iritam ।
(M. viii. 11, see details under *Padavinyūsa*).

A moulding of the base (M. xiv. 296, see under *Adhishṭhāna*).

The seat underneath the base of a pillar :

Tan (pillar's)-mūle chāsanam kuryāt pādukaṁ vā sahāmbujam ।
(M. xv. 31).

A seat as opposed to a bed-stead :

Evam tu śayanādīnām āsanānām cha dārubhiḥ(rūpi) ।
(M. xlii. 74).

A throne :

Devānām bhū-patīnām cha bhūṣaṇārthaṁ tu toraṇam ।
Āsanopari vinyasya sarveshām toraṇam ।
(M. xlii. 1, 3).

.....toraṇam ।

Devānām bhū-patīnām cha sthānakasyāsanasya cha ।
(*Ibid.* 29—30).

Devānāmbhū-patīnām cha sthānakāsana-yogyakam ।
Mukta-prapāṅga-mānaṁ cha lakṣhaṇaṁ vakshyate'dhunā ।
(M. XLVII. 1—2).

Devānām chakravartyādi-bhū-pālānām cha yogyakam ।
Kalpa-vṛikṣhādīnām tāraṁ mānaṁ lakṣhaṇaṁ uchyate ।
Torāṇodaya-pādaṁ tu pādārdhādhikodayam ।
Evaṁ vṛikṣhasya tuṅgasya āsanasyopari nyaset ।
Āsanāyāma-madhye tu torāṇasyopari nyaset ।
(M. XLVIII, 1—5).

The sitting posture (of the Garuḍa image) :
Sthānakam chāsanaṁ chaiva gamanaṁ cha yathāvidhi ।
(M. LXI. 19).

Evaṁ proktaṁ siṁha-rūpaṁ..... ।
Śayanaṁ vā sthānakam chāsanaṁ vā ।
(M. LXIII. 44, 49).

The sitting posture in connection with the plumb-lines :
Sarveśhām deva-devīnām ṛiju-sthānakam chāsane ।
Māna-sūtra-vidhiṁ samyak(g, lakṣhaṇaṁ vakshyate'dhunā ।
(M. LXVII. 1—2).

(2) Rāmāyaṇa (Cock) :

V. 15. 4 : Bahvāsana-kuthopetām.....(aśoka-vanikām) ।
VII. 42. 16 f : Bahvāsana-grihōpetām..... aśoka vanikām ।
praviśya Raghu-nandanah ।
Āsane cha śubhākāre pushpa-prākāra-bhūshite ॥
Kūśāstarāṇa-saṁstīrṇe Rāmaḥ saṁnīśasāda ha ।

(3) Kātyāyana-Śrauta-sūtra (Pet. Dict.) Sabhāsana (4, 15, 33) ;
Śālāsana (7, 5, 8) ; Brahma-yajñmānaya āsane (1, 8, 27 ; 7, 4,
32 ; 9, 9, 12, 4, 15 etc).

(4) Manu-saṁhitā (ibid) :

Sabhāsana (8,281) ; Sahakṣatvāsana (8,357) ; Rahah
sthānāsanaṁ (6,59) ; āsaneshūpaklpiteshu (3,208 ; and
Kumāra-sambhava 7,12) ; Saṁprāptāya tvathithaye pra-
dadyād āsanodake (3,99) ; dadyāch chaivāsanaṁ svakam
(4,154) ; cf :

Rājño mähātmike sthāne sadyaḥ śāuchaṁ vidhīyate ।

Prajānām parirakshārtham āsanam chāṇṇa-kāraṇam ॥ (5,94)

Amātya-mukham..... ।

Sthāpayed āsane tasmin iva naḥ kārye kshaṇe nṛiṇām ॥ (7,141)

(5) Bhagavadgītā (ibid.), 6,11 :

Śuchau deṣe pratishṭhāpya sthiram āsanam ātmanaḥ ।

(6) Nalopākhyāna (ibid) 5,4 :

Āsaneshu viviḍheshvāsinaḥ ।

(7) Ragu-vaṁśa (ed. Cal. Bibl. 134), 2, 6 :

Śayyāsane'dhyācharite preyasā ।

Compare : padmāsana, bhadṛāsana, vajrāsana, virāsana, and svastikāsana (see M. W. Dict. loc. cit).

(8) Bahu-hathika-āsana bhagavato Mahādevasa—"The seat of the blessed Mahādeva (under the banyan tree) Bahuhastika (where many elephants are worshipping)."

(Bharaut Inscriptions, no. 160, Ind. Ant. XXI. p. 239).

ĀSTHĀNA-MANḌAPA --(see under 'Maṇḍapa')—An assembly hall.

(1) Āsthāna-maṇḍapam chaiva chaṭur-dikshu vidikshu cha ।

(M. xxxii. 73).

Samāśram vātha vedāśram kuryād āsthāna-maṇḍapam ।

(M. xxxiv. 208).

Āsthāna-maṇḍapam kuryāt pushkarīṇyām cha vāyave ।

(M. xl. 118).

(2) Riksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam ।

(Kāmikāgama, xxxv. 191).

(3) See first Drākshārāma pillar Inscip. 1, 9, Ep. Ind. vol. iv, pp. 329, 330, under 'Maṇḍapa.'

(4) A hall (Vanapalli Plates of Anna-Vema, verse 10, Ep. Ind. vol. iii. pp. 61, 59).

Cf. Āsthāna-śilā-maṇḍapa (First Drākshārāma pillar Inscip. line 9, Ep. Ind. vol. iv, pp. 329, 330).

(5) cf. "The curious long series of subterranean chambers to the west of Chitaldoorg, now forming part of the Ankli maṭha, are

deserving of notice. They are approached by a good stone stair case, which leads down to rooms of various sizes at different levels. In these are shrines, lingas, baths, and pedestals, the latter apparently for yogāsana."

(Ep. Carnat., vol. XI, Introd. p. 31-32).

I

IKSHU-KĀNTA—A class of the six storeyed buildings.

(M. XXIV. 55, see under 'Prāsāda').

INDRA-KĀNTA—A class of the four storeyed buildings.

(M. XXII. 60-88, see under 'Prāsāda').

A class of gopuras or gate-houses.

(M. XXXIII. 558, see under 'Gopura').

INDRA KĪLA(KA)—A pin, nail, bolt.

Phalakā bhājanordhve tu tad-urdhve chendrakīlakam |

Tataḥ pratimā-saṁyuktam sthāpayet sthapatir budhaḥ |

(M. XII. 125-126).

An iron bolt : aratnir indrakīlaḥ—the iron bolt is one cubit long

(Kauṭīliya-Artha-śāstra, chap. XXIV, p. 53).

INDRA-KOŚA

INDRA-KOŚTHA } —A projection of the roof of a house forming a kind of balcony.

Aṭṭālaka-pratolī-madhya tri-dhānushkādhishṭhānam sāpi-dhānach-
chhidra-phalaka-saṁhatam itīndrakōśam kārayet |

(Kauṭīliya-Artha-śāstra, chap. XXIV, p. 52).

ISHṬAKA—Brick, a building material.

(1) Śīlābhis chesṭakair vāpi dārubhiḥ.....(M. XXX. 95).

Eka-dvā-daśa-bhūmyantam chesṭake dvā-daśāntataḥ |

Harṁyam nirmāṇato vakshye prathamesṭhaka-lakṣaṇam |

(M. XII. 188-189).

(2) Trīṇādi-nirmitam yo dadyāt parameśvari |

Varsha-koṭi-sahasrāṇi sa vased deva-veśmani ||

Iṣṭhaka-grīha-dāne tu tasmāch chhata-guṇam phalam |

Tato'yuta-guṇam puṇyam śīlā-geha-pradānataḥ ||

(Mahānirvāṇa-Tantra, XIII. 24, 25).

- (3) "The following written declaration (vyavasthā) is (also) granted (for the guidance of the donee): Mansions of burnt tiles (bricks) may be built (without special permission);with the written declaration thus defined (the village) was placed in the (hands) of the assembly as a deva dāna, with all immunities, to the (God) Mahādeva of the Yajñeśvara (temple)."

(Velurpalaiyam plates, lines, 47 to 63; no. 98, K. S. I. I., vol. II, p. 512).

- (4) "Mansions and large edifices may be built of burnt bricks."

(Tandantottam Plates, no. 99, lines 26—38; K. S. I. I., vol. II, p. 531).

- (5) "The walls of the temple,.....are in great preservation, the bricks, which compose them, are of well burnt red earth, each measuring 12 inches by 7 and $1\frac{1}{2}$ thick, disposed with about $1/8$ th of an inch of chunam between them, and the layers, being quite even, look as if the plaster had just been stripped off."

Lieut. Fagan (Ceylon Govt. Gazette, Aug. 1, 1820) after describing about 20 buildings (temples and edifices) made of such burnt bricks concludes :

"I will leave it to the curious in Ceylon antiquities to discover the reason that the people, who built these great edifices, should take the trouble of making so many millions of bricks for the work, where there was abundance of fine stone well calculated for their construction in the immediate neighbourhood."

(An account of the ruins of Topary, Ind. Ant. vol. xxxviii. p.p. 110, c. 2, line 12 f; c. 2, para 2).

Ī

ĪŚA-KĀNTA—A class of the eleven storeyed buildings.

(M. xxix. 10-11, see under *Prūsāḍā*.)

ĪŚVARA-KĀNTA—A ground-plan, a class of buildings.

A ground-plan in which the whole area is divided into 961 equal squares :

.....chaika trimśat-vidhāne tu |

Eka-shasṭī-samādhikyaṁ padaṁ nava-śata-yutam |

Evam īśvara-kāntaṁ syāt..... |

(M. VII. 46-48, see further context under *Pada-vinyāsa*).

A class of the four storeyed buildings.

(M. XXII. 44-46, see under *Prāsāda*).

U

UTTAMA-NAVA-TĀLA—A sculptural measurement ; in this system the whole height of an image is divided into 112 equal parts which are proportionately distributed among the different parts of the body from head to foot. The measurement of breadth of the various limbs is not included in these 112 parts. The measurement of the arms is also excluded from these.

For details see M. LIX. 14—64, under *Tāla*.

UGRA-PĪṬHA—A ground-plan in which the whole area is divided into 36 equal squares.

(M. VII, 7 ; see further details under *Pada-vinyāsa*).

UCHCHHRAYA—A kind of pillar.

Giri-śikhara-taru-talātṭālakopatalpa-dvāra-śaraṇochchhaya—

raised places of shelter, (Kielhorn quotes also Drs. Indraji and Bühler who translate 'śaraṇa' by 'shelter' and 'uchchhaya' by 'pillars of victory').

(Junagadh rock Inscript. of Rudradaman, line 6, Ep. Ind. vol. VIII. p. p. 43, 46 and note 3).

UTTAMA-DAŚA-TĀLA—A sculptural measurement in which the whole height of an image is generally divided into 120 equal parts. See details under *Tā'a* (M. LXV. 2—179).

UTTAMBHA—A kind of rectangular building.

Garuḍa-purāṇa (chap. 47, v. 21-22 ; 26-27, see under *Prāsāda*).

UTTARA—A rectangular moulding.

It is used sometimes to signify the whole architrave or the beam i.e. the lowest division of the entablature, which extends from column to column; also applied to the moulded frame which bounds the sides and head of a door or window opening. It also denotes a particular member of the pedestal and entablature and resembles the corona or the square projection of the upper part of the cornice, having a broad and vertical face generally plain. (cf : Rām Rāz. Ess. Arch. Hind. p. 25).

(1) Mānasāra :

A crowning moulding of the pedestal :

Uttaram chāṁśakam chordhve kshepaṇārdhādhikāmbujam ।

Uttaram chārdha-kampam syāt tad-ūrdhve cha saro-ruham ।

(M. XIII. 67, 76 etc. see the lists of mouldings
under *Upapīṭha*).

A similar moulding of the column :

Adhishṭhānopariśṭ(h)āt tu chottarādho'vasānakam ।

Upapīthopariśṭ(h)āt tu janmādan chottarāntakam ।

Pādāyāmāvasānam cha-adhishṭhānodayena cha ।

(M. xv. 7—9).

A similar moulding of the entablature :

Uttarordhve chatush-paṇcha-shaṭ-saptāśṭakam bhavet ।

Pūrva-bhāgika-mānena chottarochechaṁ guṇāṁśakam ।

(M. xvi. 30, 59, etc. see the lists of mouldings
under 'Prastara').

Its synonyms (or terms of similar signification) :

Uttaram bhājanam ādhāram ādheyam śayanam tathā ।

Uddhṛitam cha mūrdhakam chaiva mahātauli svavaṁśakam ।

Prachehhādanasyādhāram etat paryāyam īritam ।

(M. xvi. 56-58).

(2) Vāstu-vidyā, ed. Ganapati Śāstri, ix. 1 :

Atha vakshyāmi saṁkshepāt pāda-mānam yathāvidhi ।

Uttaropānayor madhya-gatam etat prakīrtitam ॥

(3) Kāmikāgama (LIV. see under *Stambha*): The moulding at the top of the entablature.

(4) Suprabhedāgama (XXXI. 107, see under *Stambha*): A crowning moulding of a column.

UTTAROSHṬHA—(see under '*Stambha*')—The upper lip, the ovolo or the moulding above the cavetto or mouth (see Gwilt. *Encycl. fig.* 867, and also the list of mouldings in the five orders, e.g. *art.* 2553).

Stambhaṁ vibhajya navadhā vahanam bhāgo ghaṭo syābhāgo'-
nyaḥ ।

Padmaṁ tathottaroshṭhaṁ kuryād bhāgena ॥

(Bṛihat-saṁhitā, LIII. 29).

UTTĀNA-PAṬṬA—A pavement.

Vyūḍhaṁ chottāna-paṭṭaṁ sakala-kanakhale.....yaś chakāra—
“who made a broad pavement of (stone) slabs in the whole of
Kanakhala.”

(An Abu inscrip. of the reign of Bhumadeva II, v. 9,
Ind. Ant. vol. XI. pp. 221, 222).

UTSAVA—(see *Utsedha*)—The height of a draught animal (vāhana) in comparison with that of the principal idol.

(1) Mūla-bera-vaśaṁ mānam utsavodayaṁ iritam ।

(M. LV. 34).

Brahmā-vishṇu(s cha)-rudrāṇāṁ buddhasya ja(ji)nakasya cha ।
Anyaiś cha.....vā mānaṁ tu saṁgraham ।

Evam tu chotsavādīnām sthāvara(m)-jaṁgamādīnām ।

(M. LXIV. 91-93).

Vihaṅga-rāja-mānaṁ cha lakṣhaṇaṁ vakshyate'dhunā ।

Mūla-bera-samottuṅga(m) tat-tri-pādārdham eva vā ।

Utsavochocha-samaṁ vāpi dvi-guṇaṁ tri-guṇaṁ tu vā ।

Tri-guṇaṁ vādhikaṁ vāpi tach-chatur-guṇam eva vā ।

Evam navodayaṁ proktam uttamādi trayaṁ trayaṁ ।

(M. LXI. 1-5).

Vṛishasya lakṣhaṇaṁ samyag vakshyate'dhunā ।

Vāyor abhimukhaṁ sthāpyaṁ pīṭhe vā chotsave'pi vā ।

Vimāne maṇḍape vāpi chāropari parinyaset ।

(M. LXII. 1-3).

Three types :

Mūla-berodayaṁ śreshṭha(m) tri-pādaṁ madhyamaṁ bhavet |
Tuṅgārdhaṁ kanyasaṁ proktaṁ tri-vidhaṁ chotsavodayam |
(M. LV. 35-36).

Berotsedha-samaṁ śreshṭhaṁ kaṇṭāntaṁ madhyamaṁ bhavet |
Bāhvantaṁ kanyasaṁ proktaṁ utsavaṁ vṛishabhodayam |
(M. LXII. 10-11).

Nine kinds :

Evam liṅga-vaśāt proktaṁ viṣṇu-bera-vaśo(ād u)chyate |
Mūla-bera-samaṁ vāpi netrāntaṁ vā puṭāntakam |
Hanvantaṁ bāhu-sīmāntaṁ stanāntaṁ hṛidayāntakam |
Nābhyantaṁ meḍhra-sīmāntaṁ nava-mānaṁ chotsavodayam |
Tad-ardhaṁ kautukotsedhaṁ kanyasādi trayam | trayam |
(M. LXIV. 24-28).

Athavā tena mānena shoḍaśāṁśaṁ vibhājite |
Ekaikāṁśakam tasmāt pañcha-viṁśāṁśakāntakam |
Kanyasād uttamāntaṁ syān nava-mānaṁ utsavodayam |
Athavā mūla-berasya keśāntaṁ tu bhruvāntakam |
Netrāntaṁ nāsikāgrāntaṁ hanvantaṁ bāhu-sīmakam |
Stanāntam hṛidayāntaṁ cha nāvyantaṁ cha navodayam |
Kanyasād uttamāntaṁ syāt nava tad utsavodayam |
Utsave chārdha-mānena kautukōdayam īritam |
Tan-mānaṁ chāshṭa-bhāgaikam nava-bhāgāvasānakam |
Kanyasād uttamāntaṁ syān nava-mānaṁ kautukodayam |
(M. LV. 37-46).

It is measured in the idol's finger :

Mūla-berāṅgulaṁ chaiva mānayed utsavodayam |
(M. LV. 55).

Tat-tan-māna-vaśāt kechin mūla-bera-vaśān nayet |
Utsave chotsavaṁ proktaṁ aṅgulaṁ māna-viśvataḥ |
(M. LXI. 21-22).

UTSAVA-MANḌAPA—A festive hall.

See under *Maṇḍapa* and cf :

Gopura-prākārotsava-maṁṭapair upachitaṁ Śrīrāmabhadraḥ cha |
(Kondāvidu Inscript. of Krishnaraya, v. 27, Ep.
Ind. vol. VI. pp. 237, 231).

UTSAVA-VIGRAHA—Images for procession, idols to be carried in procession.

Utsava-vigrahāla samarpimchi—presented idols to be carried in procession.

(Kondavidu Inscript. of Krisnaraya, v. 28, lines 118-119, Ep. Ind. vol. vi. pp. 231, 232, 237).

UTSEDHA—(see *Māna*)—The height, called *śāntika*, *paushṭika*, *jayada*, *sarvakāmika* or *dhanada*, and *adbhuta*; they are respectively equal to the breadth, $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, and twice of it.

(See *Mānasāra*, xxxv. 22-26, under *adbhuta*).

The height of a building is stated to be measured from the base-ment to the top of the dome :

Utsedham janmādi-stūpikāntam (M. xxxv. 26).

The technical names of the proportions of the height are significant. The first one is called *śāntika* or peaceful. In this proportion the height is equal to the breadth (ibid. 22); and this is æsthetically a graceful proportion. The second one is called *paushṭika* which might be rendered as strong, eminent, rich, complete, or perfect. In this proportion the height is $1\frac{1}{4}$ of the breadth (ibid. 22); and this would give the building a good stability. The third one is called *jayada* or joy-giving. In this proportion the height is $1\frac{1}{2}$ of the breadth (ibid. 22); and this gives a pleasant appearance to the building. The fourth one has two names, *sarvakāmika* or good in every way, and *dhanada* or wealth-giving. In this proportion the height is $1\frac{3}{4}$ of the breadth (ibid. 23); and according to the literal meaning of the term, *sarvakāmika*, this would make the building strong as well as beautiful. The fifth or last one is called *adbhuta* or marvellous. In this proportion the height is twice the breadth (ibid. 22); and this would give a wonderful loftiness and gorgeous look to the building.

The comparative height of the component members of an architectural structure is technically called *ganya-māna*. The details thereof will be found under *Ganya-māna*.

Six kinds of measurement are prescribed for an image: *māna* (full height of the image), *pramāṇa* (breadth), *parimāṇa* (width or circumference), *lambamāna* (length by the plumb-lines), *unmāna* (thickness) and *upamāna* (measurement of the inter-space, e.g. between the two feet) (M. LV. 3-9, see under *māna*). Of these, *māna* or height is stated to be compared with nine objects such as the adytum, door, basement, and the height of the worshipper etc. (ibid. 11-14, see under *māna*). In each case, the height of the idol admits of nine kinds as it is made equal to nine successive parts of the object (ibid. 15-33). When compared with the worshipper, it is equal to his full height, reaches his hair-limit (on the forehead), nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel and sex-organ :

Kanyasād uttamāntaṁ syād yajamānodayaṁ param ।

Kesāntaṁ nāsikāgrāntaṁ hanvantaṁ bāhu-sīmakam ।

Stanāntaṁ hṛdayāntaṁ cha nābhyantaṁ medhira-sīmakam ।

Navadhā kanyasāntaṁ syāt sthāvaraṁ jaṅgamodayam ।

(M. LV. 30-33).

The height of the riding animals (*vāhana*) of the gods is divided into two kinds, *utsava* and *kautuka* (see details under these terms). The latter is stated to be half of the former, and it does not seem to bear any other independent signification. The former is compared with the height of the main idol, exactly in the same way as the idol is compared with the height of the worshipper (see e.g. M. LXIV. 24-28, LV. 40-43, under *utsava*).

UDAPĀNA—A well, a pool or pond near a well.

Ima-kshāyamada-pushkaraṇināṁ paśchima-pushkaraṇim, udapāna, ārama, stambhaḥ ।

(Mathura inscriptions, no. 1, line 2, Cunningham,
Arch. Surv. Reports. vol. III, p. 30).

See Bhagavad-gītā, II. 46.

UDUMBARA—The threshold of a house, a door.

(1) Uchchhrāyāt pāda-vistīrṇā śākhā tad-vaḍ udumbaraḥ—"the side frame of the door has a breadth of $\frac{1}{4}$ of the altitude ;

like wise the threshold." Śākhā-dvaye'pi kāryam sārdham tat syād udumbarayoḥ—"the thickness of the two side frames of a door is as many digits (aṅgulas) as the altitude numbers cubits, one and a half that measure gives the thickness of the threshold and upper timber."

(Bṛihat-saṁhitā, LIII. 26 ; LVI. 13, Kern, J. R. A. S., (N. S.), vol. VI. pp. 284, 318).

- (2) Garbha-griha-udumbara-pramāṇa—measures of the central hall and the threshold.

(Prāsādamaṇḍana-Vastuśāstra of , Sūtradhāra Maṇḍana, III. M.S., Egg. 3147, 2253 fol. 15a).

- (3) Plaksha-dvāram bhavet pūrvam yāmye chodumbaram bhavet —the back-door should be at the east and the *udumbara* or front-door at the south.

(Matsya-Purāṇa, chap. 264, v. 15).

Tathā dvi-guṇa-vistīrṇa-mukhas tad-vad udumbaraḥ |

(*Ibid.* chap. 270, v. 20 .

- (4) Vistārād dvi-guṇam dvāram kartavyam tu suśobhanam |
Udumbarau tad-ūrdhvam cha nyasech chhāṣṇām (?) suman-
galaiḥ ||

Dvārasya tu chaturthānīśe kāryau chaṇḍa-prachandakau ||

Viśvak senāvat sadantau śikhārdhdumbara-śriyam ||

(Agni-Purāṇa, chap. 42, v. 19-20).

- (5) Bhaviṣya-Purāṇa (chap. 130, v. 20) has the same verse as (1) except that it reads 'udumbarī' in place of 'udumbaraḥ' in the Bṛihat-saṁhitā.

- (6) See jamb ornaments, Chalukyan Architecture, Arch. Surv. new Imp. series, vol. XXI, plates CL, figs. 2, 3.

UDDHṚITA—A synonym of *uttara* or a crowning fillet.

(M. XVI. 56-58, see under *uttara*).

UDBHUTA—A kind of Phallus.

(M. LII. 226, 233, 236, 238, 241, see under 'Līṅga').

UDYĀNA—(cf. Ārāma)—A pleasure-garden.

(1) Rāmāyaṇa (Cock) II. 71, 21 :

Eshā nātipratītā me puṇyodyānā yaśasvinī ।

Ayodhyā dṛśyate dūrāt..... ॥

Ibid. 22-26 :

Udyānāni hi sāyāhne kṛḍitvoparatair naraiḥ ॥

Samantād vipradhāvadbhiḥ prakāśante mamānyathā ।

Tānyadyānurudantīva parityaktāni kāmibhiḥ ॥

Aranya-bhūteva purī sārathe pratibhāti mām ।

Nahyatra yānair dṛśyante na gajair na cha vājibhiḥ ॥

Niryānto vābhiyānto vā nara-mukhyā yathā purā ।

Udyānāni purā bhānti matta-pramuditāni cha ॥

Janānām rati-saṁyogeshvatyanta-guṇavanti cha ।

Tānyetānyadya paśyāmi nirānandāni sarvaśaḥ ॥

Cf. *ibid.* ii. 67, 19 :

Nārājake jana-paḍe vāhanaiḥ śīghra-vāhibhiḥ ।

Narā niryāntyaranyāni nāribhiḥ saha kāmīnaḥ ॥

(2) Līlodyāna or pramadodyāna—pleasure-garden, on the

Dhārāgiri hill, the scene of the second Act.

(Dhar Prasasti of Arjunavarman, lines 6, 12, 31,

verse 30, lines 36, 75, Ep. Ind. vol. VIII. pp. 99-100).

UNMĀNA—(see *Māna*)—The measurement of thickness or diameter.

(M. LV. 3-9, see under *Māna*).

Ataḥ-param pravakshyāmi mānonmānaṁ viśeshataḥ ।

(Matsya-Purāṇa, chap. 258, v. 16).

Mānaṁ tad-vistaraiḥ proktaiḥ unmānam nāham eva cha ॥

Pramāṇaṁ dīrgham ityuktaiḥ mānonmāna-pramāṇataḥ ॥

(Suprabhedāgama, XXXIV. 35, 36).

UPAKĀNTA—A class of the six-storeyed buildings.

(M. XXIV. 16, see under *prāsāda*).

UPATULĀ—(see *Tulā*)—A part of the column.

(Bṛihat-saṁhitā, LIII. 30, see under *Tulā*).

UPATALPA—An upper storey, a room on the top of a house.

(Raghuvamśa, XVI. 11, etc).

UPADVĀRA—The smaller door.

See Mānasāra. ix. 306, 309, 354, 360 under *dvāra*.

Upadvāro(ramu)ktavat kuryād vishṇu-dhisṇam-tupaśchime |
(M. ix. 109).

Chatur-dikshu chatur dvāram upadvāram antarālake | (M. xxxi. 77).

UPAPĀDA—The upper or dwarf pillar which is subordinate to a larger column.

Upapādāni sarveshām pūrva(?mūla)-pāde tu yojayet |
Ekopapāda-samyuktaṁ dvi-try-upapādena samyutam |
Vedopapāda-samyuktaṁ brahma-kāntam īritam |

(M. xv. 239, 242, 244, see also 245, 247).

UPAPĪṬHA—(cf. Pīṭha)—The pedestal, the upper pedestal, the outer surface, a ground-plan. The pedestal is the lowest division in an order of columns, called also stylobates and stereobates. It consists of three principal parts the die, the cornice, and the base.

- (1) “ The pedestal is not only placed under the base of a column or pilaster, but frequently employed, both singly and together with the latter, as a pavement for temples and porticoes, over cornices of edifices consisting of several storeys in height and also as a platform for thrones, and as seats for statues.”

In a Tamil fragment of a manuscript, purporting to be a translation of Mayamata, it is said that “ the height of the shaft or pillar is to be divided into four parts, and one to be given to the base which may or may not be accompanied by a pedestal, and in the case where a pedestal is joined to the base, the height of the pedestal may be either equal to that of the base, or twice or three times as much. Here, the greatest height, given to a pedestal, namely, three times that of the base, is equal to a little more than a third part of the highest column, which is not perhaps a bad proportion.”

(Rām Rāz, Ess. Arch. Hind. pp. 23, 26).

- (2) Kāmikāgama, xxxv :

Tad-varddhitopapīṭhaṁ vā tad-varddhita-masūrakam || 115

Adhishṭhānādi-śaḍ-vargaṁ tan-mānaṁ upapīṭhake || 122

(3) Suprabhedāgama, xxxi, 12 :

Piṭhasya tri-guṇaṁ garbhaṁ ta(t)-tri-bhāgaika-bhittikam ।
Saṁvīkshya sama-bhūmīś ched upapīṭhaṁ prakalpayet ॥

(4) Mānasāra :

A ground-plan in which the whole area is divided into 25 equal squares (see under *Padavinīyāsa*) :

Pañchamaṁ pañcha-pañchāṁśam upapīṭhaṁ iti smṛitam ।

(M. VII. 6).

Evam sūtra-sthitān devān padasthānīs chopapīṭhake । (*ibid.* 70).

In connection with foundation :

Ekāṁśaṁ koṣṭha-bhittiyuchchra(ya)ṁ ghaṇaṁ prāg-
uktavan-nayet ।

Upapīṭhaṁ pade devān koṣṭhaṁ chokta-kramaṁ nyaset ।

(M. XII. 38-39).

In connection with the ' pīṭha ' or yoni part of the Liṅga :

Athavā kumbha-dig-bhāgaṁ padma-tuṅga(m) yugāṁśakam ।

Śeṣhaṁ prāg-ukta-vat kuryād upapīṭhaṁ prakalpayet ।

The pedestal of the column (M. XIII. 2-156) :

Its situation :

Adhishṭhānannate deśe chopapīṭhaṁ hi saṁsṛitam । 2

Its heights (cf. also Mayamata, quoted above) :

Ete tattvam adhishṭhānaṁ tach-chatur-āṁśakam ।

Vibhajet tvādimāṁśena ekaikāṁśaṁ vivardhanāt ।

Tad aṣṭāṁśāvasānaṁ syāj janmādi-paṭṭikāntikam ।

Evam tu chopapīṭhochchaṁ navabhir bhedaṁ īritam ।

Athavā kṣudṛa-harmye tu chatur-bhāgāṁśam unnatam ।

Dvi-bhāgaṁ vā tri-bhāgaṁ vā chatur-bhāgaṁ athāpi vā ।

Pañcha-daśodayaṁ vāpi ri(śā)ntikādi-śarodayam ।

(3-9, see also 10-15 under *Utsedha*).

The general description :

Bhāga-pādādi-sarveśhām udgrīvas tu vaśā(n) nyasyet ।

Pādānām api sarveśhām patrajāty(ly)air alaṅkṛitam ।

Antare nāṭakair yuktam padmānām tu dalair yutam ।

Chatur-aśrākṛitiṁ chaiva prathamādin kampa-vājanaiḥ |
 Athavā ratna-pushpaiś cha patrādyair alaṅkṛitam |
 Anyair yuktam svalaṅkṛitya prativājana-deśake |
 Prativājanakam teshāṁ kṛiteḥ karkarikṛitam |
 Anyena vāntaram chaiva vyāla-simhādi-rūpakaiḥ |
 Khaḍgeva śroṇi-samyuktaṁ vṛittāśram pushpakair yutam |
 Anyānuktaṁ cha sarveshāṁ yuktyā tatraiva yojayet | (145-154).

Sixteen types of pedestals are described under three technical names, details whereof are given below (37-127).

The various types :

(The mouldings are arranged in the successive order, as given in the text, from the bottom upwards).

I. Vedibhadra (27-53) :

(a) 24 parts :—

(1) Upāna (plinth)	5	(4) Kampa (fillet)	1
(2) Kampa (fillet)	1	(5) Vājana (fillet with	
(3) Grīva (dado)	12	greater projection)....	4
(6) Kampa (fillet) ....		....	1

(b) 12 parts :—

(1) Janman (plinth)	2	(5) Kshepaṇa (projection) 1½	
(2) Padma (cyma)	1	(6) Padma (cyma)	1
(3) Kampa (fillet)	½	(7) Paṭṭikā (fillet)	½
(4) Kaṇṭha (dado)	5	(8) Kampa (fillet)	½

(c) 12 parts :—

(1) Pāduka (plinth)	1½	(5) Kshepaṇa (projection) ½	
(2) Abja (cyma)	1½	(6) Padma (cyma)	½
(3) Kampa (fillet)	½	(7) Vājana (fillet)	1
(4) Grīva (dado)	5½	(8) Kampa (fillet)	½

(d) 12 parts :—

(1) Upāna (plinth)	1	(5) Paṭṭika (fillet)	1
(2) Abja (cyma)	1	(6) Kandhara (dado)	5
(3) Kampa (fillet)	½	(7) Kampa (fillet)	½
(4) Karṇa (ear)	½	(8) Vājana (fillet)	2
(9) Kampa (fillet) ....		....	½

These are suitable for all kinds of buildings :

Sarva-harmyeshu yogaṁ syād vedibhadraṁ chatur-
vidham | (52).

II. Pratibhadra (53—89) :

(a) 26 parts :—

(1) Janman (plinth)	3	(6) Kampa (fillet)	1
(2) Kampa (fillet)	1	(7) Ambuja (cyma)	2
(3) Abja (cyma)	2	(8) Kampa (fillet)	3
(4) Kampa (fillet)	1	(9) Antarita (fillet)	1
(5) Griva (dado)	11	(10) Prativājana (cavetto) 1	

(b) 32 parts :—

(1) Janman (plinth)	2	(12) Kandhara (dado)	10
(2) Kshepaṇa (projection) ..	$\frac{1}{2}$	(13) Kampa (fillet)	$\frac{1}{2}$
(3) Padma (cyma)	$2\frac{1}{2}$	(14) Padma (cyma)	$\frac{1}{2}$
(4) Kshudrābja (small cyma)	$\frac{1}{2}$	(15) Kampa (fillet)	$\frac{1}{2}$
(5) Kampa (fillet)	$\frac{1}{2}$	(16) Kandhara (dado)	1
(6) Kandhara (dado)	2	(17) Uttara (fillet)	1
(7) Kampa (fillet)	$\frac{1}{2}$	(18) Kshepaṇa (projection) ..	$\frac{1}{2}$
(8) Abja (cyma)	$\frac{1}{2}$	(19) Ambuja (cyma)	$\frac{1}{2}$
(9) Paṭṭika (fillet)	2	(20) Kapota (corona)	3
(10) Padma (cyma)	$\frac{1}{2}$	(21) Āliṅga (fillet)	$\frac{1}{2}$
(11) Kampa (fillet)	$\frac{1}{2}$	(22) Antarita (fillet)	1
		(23) Prativājana (cavetto) ..	$1\frac{1}{2}$

(c) 33 parts :—

(1) Janman (plinth)	$3\frac{1}{2}$	(9) Dala (petal)	$1\frac{1}{2}$
(2) Kampa (fillet)	$\frac{1}{2}$	(10) Gala (dado)	5
(3) Padma (cyma)	3	(11) Uttara (fillet)	2
(4) Kampa (fillet)	$\frac{1}{2}$	(12) Ardha-kampa (half- fillet)	7
(5) Kandhara (dado)	$\frac{1}{2}$	(13) Saroruha (cyma)	1
(6) Kampa (fillet)	$\frac{1}{2}$	(14) Kapota (corona)	3
(7) Ambuja (cyma)	$\frac{1}{2}$	(15) Āliṅga (fillet)	$\frac{1}{2}$
(8) Vajrakumbha (round pitcher)	2	(16) Antarita (fillet)	1

(17) Prativājana (cavetto) $1\frac{1}{2}$

(d) 33 parts :—

(1) Janman (plinth)	$2\frac{1}{2}$	(13) Ambuja (cyma) ...	1
(2) Kampa (fillet)	$\frac{1}{2}$	(14) Kshepaṇa (projection) ...	$1\frac{1}{2}$
(3) Padma (cyma)	3	(15) Kaṇṭha (dado)	11
(4) Kampa (fillet)	$\frac{1}{2}$	(16) Uttara (fillet)	$\frac{1}{2}$
(5) Kaṇṭha (ear)	$\frac{1}{2}$	(17) Ardha-kampa (half-fillet)	$\frac{1}{2}$
(6) Kampa (fillet)	$\frac{1}{2}$	(18) Ambuja (cyma)	2
(7) Ambuja (cyma)	$\frac{1}{2}$	(19) Kapota (corona)	$1\frac{1}{2}$
(8) Ratna-paṭṭa (jewelled fillet)	$\frac{1}{2}$	(20) Āliṅga (fillet)	$1\frac{1}{2}$
(9) Dala (petal)	$\frac{1}{2}$	(21) Antarita (fillet)	1
(10) Kshepaṇa (projection) ...	$\frac{1}{2}$	(22) Prativājana (cavetto)....	1
(11) Kaṇṭha (ear)	1	(23) Vājana (fillet) ...	$1\frac{1}{2}$
(12) Kshepaṇa (projection) ...	$\frac{1}{2}$		

These are suitable for temples, buildings of the Brāhmaṇas, and palaces (91).

III. Mañchabhadrā (90—124) :

(a) 30 parts :—

(1) Janman (plinth)	3	(9) Prativājana (cavetto) ...	1
(2) Kampa (fillet)	$\frac{1}{2}$	(10) Kaṇṭha (dado)	8
(3) Mahāmbuja (large cyma)....	3	(11) Uttara (fillet)	1
(4) Kampa (fillet)	$\frac{1}{2}$	(12) Kshepaṇa (projection) ...	} Reminder.
(5) Kaṇṭha (dado)	$4\frac{1}{2}$	(13) Padma (cyma)	
(6) Kampa (fillet)	$1\frac{1}{2}$	(14) Gopānaka (beam)	
(7) Ambuja (cyma)	$1\frac{1}{2}$	(15) Āliṅga (fillet)	
(8) Kapota (corona)	$2\frac{1}{2}$	(16) Antarita (fillet)	
		(17) Prativājana (cavetto) ...	

(Cf. last three members of the next type).

(b) 31 parts :—

(1) Upāna (plinth)	3	(5) Kampa (fillet)	$\frac{1}{2}$
(2) Kampa (fillet)	$\frac{1}{2}$	(6) Kaṇṭha (ear)	$\frac{1}{2}$
(3) Saroruha (cyma)	$3\frac{1}{2}$	(7) Ambuja (cyma)	$\frac{1}{2}$
(4) Kshepaṇa (projection) ...	$1\frac{1}{2}$	(8) Gopāna (beam)	$2\frac{1}{2}$

(9) Prativājana (cavetto)	3	(13) Abja (cyma)	.... $\frac{1}{2}$
(10) Gala (dado)	.... 8	(14) Kapota (corona)	.... 3
(11) Uttara (fillet)	.... 1	(15) Āliṅga (fillet)	.... $\frac{1}{2}$
(12) Kampa (fillet)	.... $\frac{1}{2}$	(16) Antarita (fillet)	.... $\frac{1}{2}$
(17) Prativājana (cavetto)	.... $1\frac{1}{2}$		

(c) 32 parts :—

(1) Upāna (plinth)	.... 2	(14) Kampa (fillet)	.... $\frac{1}{2}$
(2) Kampa (fillet)	.... $\frac{1}{2}$	(15) Ambuja (cyma)	.... $\frac{1}{2}$
(3) Mahāmbuja (large cyma)	.... $2\frac{1}{2}$	(16) Ardha-kampa (half-fillet)	.... $\frac{1}{2}$
(4) Kshudrābja (small cyma)	.... $1\frac{1}{2}$	(17) Prativājana (cavetto)	.... $\frac{1}{2}$
(5) Kampa (fillet)	.... $\frac{1}{2}$	(18) Antarita (fillet)	.... $\frac{1}{2}$
(6) Antarita (fillet)	.... 2	(19) Karṇa (ear)	.... 3
(7) Kampa (fillet)	.... $\frac{1}{2}$	(20) Uttara (fillet)	.... 1
(8) Padma (cyma)	.... $\frac{1}{2}$	(21) Kampa (fillet)	.... $\frac{1}{2}$
(9) Paṭṭika (fillet)	.... 1	(22) Padma (cyma)	.... $\frac{1}{2}$
(10) Padma (cyma)	.... $\frac{1}{2}$	(23) Kapota (corona)	.... 3
(11) Kampa (fillet)	.... $\frac{1}{2}$	(24) Āliṅga (fillet)	.... $\frac{1}{2}$
(12) Gala (dado)	.... 5	(25) Antarita (fillet)	.... $\frac{1}{2}$
(13) Uttara (fillet)	.... $\frac{1}{2}$	(26) Gala (dado)	.... 2
		(27) Uttara (fillet)	.... 1

(d) 34 parts :—

(1) Janman (plinth)	.... 3	(9) Padma (cyma)	.... $\frac{1}{2}$
(2) Kampa (fillet)	.... $\frac{1}{2}$	(10) Amśuka (filament)	.... $2\frac{1}{2}$
(3) Abja (cyma)	.... $3\frac{1}{2}$	(11) Kapota (corona)	.... $1\frac{1}{2}$
(4) Kshudra-padma (small cyma)	.... $\frac{1}{2}$	(12) Antara (fillet)	.... 6
(5) Kampa (fillet)	.... $\frac{1}{2}$	(13) Karṇa (ear)	.... } 1
(6) Gala (dado)	.... 7	(14) Uttara (fillet) }
(7) Antara (fillet)	.... 1	(15) Kampa (fillet)	.... $\frac{1}{2}$
(8) Kampa (fillet)	.... $\frac{1}{2}$	(16) Abja (cyma)	.... $\frac{1}{2}$
(18) Vājana (fillet)	.... 2	(17) Gopāna (beam)	.... 3

Projections (125—144) :

The projection of the plinth (and other members) is equal to the moulding, larger by one-fourth, one-half, three-fourths, or twice :

Tat-tad-aṅgāni sarveshām upānādi-tathākramam ।

Tat-samam nirgamam vāpi tat-pādādhikam eva cha ।

Tad ardhādhika-bhāgaṁ vāpi tat-tri-bhāgādhikam tataḥ ।

Tat-samādhikam evam vā pādād upāna-nirgamam । (128—131)

Janma-nirgamam evoktam padma-nirgamam ishyate । (138)

The projection of the cyma is not up-to twice of it :

Tuṅgaṁ tat-samam evam vā pādādhikyārdham adhikam ।

Pādona-dvi-guṇam vāpi padmam evam tu nirgamam ।

(139—140)

Upamānasya mānena yuktyā padmam(sya) tu nirgamam । (142)

The projections of the other mouldings are (generally) equal to them :

Kshudra-padmāni kampāni tat-samam vātha nirgamam ।

Paṭṭikādīni sarvāṇi tat-samam nirgamam bhavet । (143-144)

The projection of the (whole) pedestal (20-35) :

The height of the pedestal is divided into 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, or 15 equal parts ; of these 1, 2, 3, 4, 5, 6, 7 or 8 parts are projections (20-26). But the choice of that proportion which would make it look beautiful is left to the discretion of the artist :

Pūrvam nirgamam proktaṁ yaṁ-mānoramyaṁ ānayet । (26)

The extent of projection :

Nirgamam chopapīṭham(ṭhasya) syāt pāda-bāhyāvasānakam ।
(34)

These pedestals of the Indian architecture may be compared, in the following pages, with those of the early European orders, for a general knowledge of the subject.

- (5) "Whether the pedestal is to be considered a component part of an order is of little importance. There are so many cases that arise in designing a building, in which it cannot be dispensed with, that we think it useful to connect it with the column and entablature. Vitruvius, in the Doric, Corinthian, and Tuscan orders, makes no mention of pedestals, and in the Ionic order he seems to consider them rather as a necessary part in the construction of a temple than as belonging to the order itself."

(Gwilt, *Encycl. art.* 2601).

"The height of the podium, or pedestal, with its cornice and base, from the level of the pulpitum, is $\frac{1}{2}$ th part of the diameter of the orchestra (in a theatre). The columns on the podium, with their capitals and bases, are to be $\frac{1}{4}$ of its diameter high. The architraves and cornices of those columns are $\frac{1}{5}$ th of their height. The upper pedestal, including the base and cornice, is half the height of the lower pedestal. The columns on this pedestal are $\frac{1}{4}$ th less in height than the lower columns".

The architrave and its cornice are $\frac{1}{5}$ th of the columns. If there is to be a third order, the upper pedestal is to be half the height of that under the middle order and the architrave and cornice $\frac{1}{5}$ th of the columns." (Vitruvius, book v, chapter vii).

Tables showing the height of pedestals in ancient and modern works :

	Pliath (base) in minutes	Mouldings above plinths	Die	Cornice	Total
Doric :—					
Palladio	26	14	80	20 =	140
Scamozzi	30	15	$88\frac{1}{4}$	$22\frac{1}{2}$ =	$156\frac{1}{4}$
Ionic :—					
Temple of Fortune Virilis	44	$19\frac{3}{4}$	$93\frac{3}{4}$	$23\frac{1}{4}$ =	$180\frac{3}{4}$
Coliseum	$33\frac{1}{4}$	$9\frac{1}{2}$	$81\frac{5}{8}$	17 =	$141\frac{7}{8}$
Palladio	$28\frac{2}{3}$	$14\frac{1}{3}$	$97\frac{3}{4}$	$21\frac{1}{2}$ =	$162\frac{1}{4}$
Scamozzi	30	15	$82\frac{1}{2}$	$22\frac{1}{2}$ =	150
Corinthian :—					
Arch of Constantine	$17\frac{1}{2}$	29	153	$29\frac{1}{2}$ =	229
Coliseum	23	$11\frac{1}{2}$	78	$19\frac{1}{4}$ =	$131\frac{3}{4}$

	Plinth (base) in minutes	Mouldings above plinths	Di:	Cornice	Total
Palladio	23½	14½	93	19 =	150
Scamozzi	30	15	132½	22½ =	200

Composite :—

Arch of Titus	55	30	141	29 =	255
Arch of the Goldsmiths	46	25¼	144½	25¼ =	241
Arch of Septimus Severus	30	30⅝	140½	29⅝ =	231⅓
Palladio	33	17	133	17 =	200
Scamozzi	30	15	112½	22½ =	180

“ The minutes used in the above table are each equal to 1/60 of the diameter of the shaft.” (Gwilt, Encycl. art. 2600).

PEDESLALS

			Heights in parts of a module	Projection from the axis of column in parts of a module
I. In the Tuscan order (Art. 2555) :—				
Cornice cyma- tium 6 parts	1. Listel	....	2 parts	20
	2. Ogée	....	....	4
Die 44 parts	3. Die or dado 3 modules and	....	4	16½
	4. Congé or apophyge	....	2 „	16½
Base 6 parts	5. Fillet	....	1 part	18½
	6. Plinth	....	5 parts	20½
II. In the Doric order (Art. 2665) :—				
Cornice 6 parts	1. Listel	....	½ part	23
	2. Echinus	....	1 „	22¾
	3. Fillet	....	½ „	21¾
	4. Corona	....	2½ parts	21
	5. Cyma reversa	....	1½ „	18½
Die	6. Die 4 modules	....	

			Heights in parts of a module	Projection from the axis of column in parts of a module
Base	....	7. Congé	1 part	17
		8. Fillet	1 „	18
		9. Astragal	1 „	$18\frac{3}{4}$
		10. Cyma (inverted)	2 parts	19
		11. Second plinth	$2\frac{1}{2}$ „	21
		12. First plinth	4 „	$21\frac{1}{2}$

III. In the Ionic order :—

Cornice $11\frac{3}{4}$ parts	....	1. Fillet	$\frac{2}{3}$ part	35
		2. Cyma reversa	$1\frac{1}{3}$ parts	$34\frac{3}{4}$
		3. Corona	3 „	$33\frac{1}{2}$
		4. Fillet of the drip	$\frac{1}{2}$ part	30
		5. Ovolo	3 parts	$29\frac{1}{2}$
		6. Bead	1 part	27
		7. Fillet	1 „	$26\frac{1}{4}$
		8. Congé	$1\frac{1}{4}$ parts	25
Die (4 modus) ....	....	9. Die	$12\frac{3}{4}$ „ 1 mod. 7	
		10. Congé	2 „	25
Base 10 parts....	....	11. Fillet	1 part	27
		12. Bead	$1\frac{1}{3}$ parts	28
		13. Cyma reversa	3 „	$27\frac{1}{2}$
		14. Fillet	$\frac{2}{3}$ part	$31\frac{2}{3}$
		15. Plinth	4 parts	33

IV. In the Corinthian order (Art. 2582) :—

Cornice $14\frac{1}{4}$ parts	....	1. Fillet	$\frac{2}{3}$ part	$33\frac{1}{2}$
		2. Cyma reversa	$1\frac{1}{3}$ parts	$33\frac{1}{4}$
		3. Corona	3 „	32
		4. Throat	$1\frac{1}{4}$ „	$30\frac{3}{4}$
		5. Bead	1 part	$26\frac{1}{2}$
		6. Fillet	$\frac{3}{4}$ „	$25\frac{3}{4}$
		7. Frieze	5 parts	25
		8. Bead	$1\frac{1}{4}$ „	$26\frac{7}{8}$

				Heights in parts of a module	Projection from the axis of column in parts of a module
Die $91\frac{1}{2}$ parts....	9.	Fillet	....	$\frac{3}{4}$ part	$26\frac{1}{4}$
	10.	Congé	....	$1\frac{1}{2}$ parts	25
	11.	Die	....	$87\frac{1}{4}$ „	25
	12.	Fillet	....	$1\frac{1}{2}$ „	25
	13.	Congé	....	$\frac{3}{4}$ part	$26\frac{1}{4}$
Base $14\frac{1}{4}$ parts	14.	Bead	....	$1\frac{1}{4}$ parts	$27\frac{1}{4}$
	15.	Inverted cyma reversa	3	„	$26\frac{5}{8}$
	16.	Fillet	....	1 part	$30\frac{3}{4}$
	17.	Torus	....	3 parts	$32\frac{1}{2}$
	18.	Plinth	....	6 „	$32\frac{1}{2}$

V. In the Composite order (Art. 2591) :—

Cornice 14 parts	1.	Fillet	....	$\frac{2}{3}$ part	33
	2.	Cyma reversa	....	$1\frac{1}{3}$ parts	$32\frac{3}{4}$
	3.	Corona	....	3 „	$31\frac{1}{2}$
	4.	Cyma recta	....	$1\frac{1}{3}$ „	$28\frac{1}{2}$
	5.	Fillet	....	$\frac{1}{2}$ part	$26\frac{1}{4}$
	6.	Cavetto	....	1 „	$25\frac{1}{4}$
	7.	Frieze	....	5 parts	25
	8.	Bead	....	1 part	27
Die 94 parts	9.	Fillet	....	1 „	$27\frac{1}{4}$
	10.	Congé	....	$1\frac{1}{4}$ parts	25
	11.	Die	....	$88\frac{3}{4}$ „	25
	12.	Apophyge	....	2 „	27
	13.	Fillet	....	1 part	27
	14.	Bead	....	1 „	$27\frac{3}{4}$
	15.	Inverted cyma reversa	3	parts	$30\frac{1}{4}$
	16.	Fillet	....	1 part	$31\frac{1}{4}$
	17.	Torus	....	3 parts	33
	18.	Plinth	....	4 „	33

On the comparison of the pedestals employed in the early periods of Indian and European architecture, Rām Rāz and others are of opinion that "the most finished specimens of them (Indian pedestals) may be justly said to surpass anything of the kind in the Grecian or Roman orders, both in the beauty of their proportions and the richness of their ornament." (Rām Rāz, p. 23).

- (6) See Raṅganātha inscription of Sundarapāndya (verse 19, Ep. Ind. vol. III. pp. 13, 16).

The ends of the ring (of the Konkadara plates of Allava-Dodda) are secured in the crescent shaped base of an oblong *pedestal*, which bears a recumbent figure of the sacred bull Nandin, with the symbols of the sun and the moon in front of it. (Ep. Ind. vol. v. p. 53).

- (7) "One lower pedestal (*upapiṭha*), on which this image stood, set with jewels (and measuring) one *muṣam* and eleven *viral* in length, three quarters (of a *muṣam*) and five *viral* in breadth, and seven *viral* in height." (Inscription of Rajaraja, no. 34, para 6, H. S. I. I. vol. II. p. 144).

- (8) "One pedestal (having or called) an auspicious mark (*bhadra*)."
"The word *bhadra* occurs in two other inscriptions in the description of a pedestal (above, p. 223, paragraph 4; p. 225, paragraph 4)."

(V. S. I. I. vol. II, no. 79, paragraph 4, page 398, note 2).

- (9) See Essay on arch. of Hind. Rām Rāz, plate I. fig. 1-12.

- (10) See pedestal of statue inside the great temple at Gaya, Cunningham, arch. surv. Reports, vol. I. plate V. p. 6, *ibid.* vol. IX. plate III (plan and section of pedestal for statues).

UPABHAVANA—A sub-temple.

"Caused to be erected a sub-temple (*upabhavana*) adorned with the images of Hari and Gaṇeśa." (Ep. Carnat. vol. V. part 1. Arsikere Taluq no. 79, Transl. p. 142, last two lines).

UPAMĀNA—The measurement of the interspace.

(M. LV. 3, 9, see under Māna).

UPALEPANA—Plastering.

Tad-vasati-sambandhi-nava - karmmottara-bhāvi-khaṇḍa-sphuṭita-sammārjjanopalepana-paripālanādi ।

(Konnur Inscip. of Amoghavarsha I. line 37, Ep. Ind. vol. VI. p. 31, 36).

Deva-gṛihaṁ karāpya punas tasya upalepana ।

(Buchkalā Inscip. of Nāga Bhaṭṭa, lines 17-18, Ep. Indic. vol. IX. p. 200).

UPAVANA—A pleasure-garden, a planted forest.

Upavanam atha chakre tena megheśvarasya sphurita-kusuma-reṇu-śreṇi-chandrātapa-śrī ।

Avirata-makaranda-syanda-sandoha-varshair ddhṛita-rati-pati-lilā-yantradhārāgrihatvam ॥

(Two Bhuvaneśvar Inscriptions, no. A of Svapneśvara, v. 26, Ep. Ind. vol. VI. p. 202).

UPAVEDI—The upper or the smaller pedestal, a seat or dais.

Śuddha-toyena saṁpūrya vedikopari vinyaset ।

Upavedyopari sthāpya choktavach chāshṭa-maṅgalam ।

(M. LXX. 41, 45).

UPASTHĀNA—(cf. Āsthāna-maṇḍapa)—A reception-room.

“The meritorious gift of a reception room (upasthāna) by the two men”.

(Junnar Inscriptions, no. 2, Arch. surv. new Imp. series, vol. IV. p. 92).

UPASTHĀNA-BHŪMI—A hall of audience.

Yasyopasthāna-bhūmi — ‘whose hall of audience.’

(Kahaum stone pillar inscrip. of Skandagupta, line 1, C. I. I. vol. III. F. G. I. no. 15, p. 67).

UPĀNA—A rectangular moulding ; it corresponds, in the import of the term and the purpose to which it is applied, to the plinth or the lower square member of the base of a column or the projecting base of any moulding (cf. Rām Rāz, Ess. arch. Hind p. 25).

Atha vakshyāmi saṁkshepāt pāda-mānam yathā-vidhi ।

Uttaropānahor madhya-gatam etat prakīrtitam ॥

Apparently, ‘upānaha’ is used in the sense of ‘upāna’.

(Vāstuvidyā, ed. Ganapati śāstri, IX. 1).

The bottom of the foundation-pit :

Tat-pāda-mūle deśe vā tathopāna-pradeśake ।

Kuḍya-stambhe griha-stambhe harmya-garbhaṁ vinikshipet ।
(M. XII. 130-131).

The moulding (plinth) at the bottom of a pedestal, it is also called
janman :

Utsedhe tu chatur-vimśat pañchāṁśam upānam iritam ।

Ekena kampam ityuktaṁ grīvochchaṁ dvā-daśāṁśakam ।

Kampam ekaṁ tu vedāṁśam vājanaṁ kampam aṁśakam ।

Vedibhadram iti proktam athavā dvā-daśāṁśakam ।

Janma dvayāṁśakam padaṁ kampam ardhena kārayet ।

(M. XIII. 36-40, see the lists of mouldings under 'Upapīṭha').

The similar moulding of the base is also called 'janman' :

Eka-vimśāṁśakam tuṅge kshudropānaṁ śivāṁśakam ।

Janmādi-vājanāntaṁ cha sapta-vimśāṁśam uchchhrayet ।

Dvi-bhāgaṁ janma-tuṅgaṁ syāt tat-samaṁ chāmbujodayam ।

(M. XIV. 44, 65-66).

It is also called *pāduka* and *vapra*, see the lists of mouldings
under *Adhiśṭhāna*.

URAGA-BANDHA—(see under *Adhiśṭhāna*)—A class of bases. It
has four types differing from one another in the height and num-
ber of the mouldings. (See the details under *Adhiśṭhāna*).

It is shaped like the face of a snake (uraga) and is furnished with
two *pratis* at the top (M. XIV 44). The pitcher-shaped moulding
of this class of bases is circular or round (M. XIV. 45).

USHNĪSHA—The top of a building, a diaden, a crownet, the top knot
on the Buddha's head.

(1) The top of a building :

Śālāvṛite śālākūṭe cha nīḍe cha śikhare chordhva-kūṭake ।

Lupā-yukta-bhramākāre tat-tad-ushnīsha-deśike ।

.....Stūpikāvāhanam bhavet ।

(M. XVIII. 333—334).

The top knot on the crown of a Buddhist image :

Bauddhasya lakṣhaṇaṁ vakshye samyak cha vidhinādhunā ।
Dvi-bhujāṁ cha dvi-netraṁ cha choshṇishojjvala-maulikam ।
(M. LVI. 1, 10).

The crown of the statue of a devotee (bhakta) :

Ushṇishāt pāda-paryantaṁ bhāvottara-śatāṁśakam ।
Ushṇisham tu chatur-mātraṁ netrāntaṁ tu yugāṅgulam ।
(M. LIX. 14-15).

Referring to the situation of the plumb-lines :

Ushṇisha-madhyame chaiva lalāṭaṁ(sya) chaiva madhyame ।
Ushṇishāt tu yathā pārśve lalāṭasya tu pārśvake ।
Ushṇishāt pūrva-pārśve tu yathoktaṁ netra-madhyame ।
(M. LXVII. 98, 103, 107).

- (2) The word 'ushṇisha' usually means a turban, but is used by the Buddhists as a technical term for the top knot on Buddha's head, by which all figures of him are distinguished : 'he is never represented in Indian sculpture with any sort of covering on his head.' Dr. Burgess.

(Ind. Ant. vol. ix. p. 195, note 3).

USHNĪSHĪ—A type of round building.

- (1) Agni-Purāṇa, chap. 104, v. 17—18 (see under *Prāsāda*).
(2) Garuḍa-Purāṇa, chap. 47, v. 21, 23, 28—29 (see under *Prāsāda*).

Ū

U(Ū)HĀPOHA—An additional moulding, a moulding, an architectural object which completes a structure.

- (1) Mānasāra :

In connection with the ground-plan :

Ajñānād aṅga-hīnaṁ cha kartā chaiva vinaśyati ।
Tasmāt tu śilpiḥ prajñair ūhāpohān na yojayet ।
(M. VII. 268-269).

Referring to two-storeyed buildings :

Sarveshām devatā-harmye pūrvavad devatāḥ nyaset ।
Ukta-vach chhāstra-mārgaṇa ūhāpohena yojayet ।
(M. xx. 105-106),

In connection with penalties for defects in important members :

Ūhāpohādi-kīrtibhyāṁ śāstrokte tu yad(th)ā tathā ।

Uhi(ūha)-hīnā chokta-hīnā tvadhikartri(tā) vinaśyati ।

Tasmāt tu śilpa-vidvadbhiḥ parigrahoktavat kuru ।

(M. LXIX. 66-68).

(2) Kāmikāgama, XLV :

Sabhāvad vihitā bāhye prāsādavad alaṅkṛitā ।

Ūha-pratyūha-samyuktā yā sabhā sā cha mālīkā ॥ 3

Antara-prastaropetaṁ ūhā-pratyūhā-samyutam ॥ 13

Ibid. XLI :

Ūha-pratyūha-samyuktam yathā-yukti yathā-ruchi ॥ 37

(3) Suprabhedāgama, XXXI. 71 :

A quadrangular moulding of an arch :

Vṛitter ūrdhve u(ū)hām kṛtvā chatur-āyatam eva tu ॥

(For the context see v. 68—70 under ' Torana ').

(4) Cf. Mahābhārata, 1. 3. 133 :

Nāgalokam . . . aneka-vidha-prāsāda-harmya-valabhi-niryūha-
śata-saṁkulam ।

ŪRDHVA-DHĀRAṆA—A kind of phallus and pedestal combined.

In connection with the phallus :

Berasyaika-śilā proktaṁ līṅgānām tach-chatuḥ-śilā ।

Nandyaṁvarta(ā)-kṛtiḥ sthāpyā tathā chaikāśmanā bhavet ।

Atho(dhaḥ) pāshāṇa-kūrmākhyam chordhva-dhāraṇam iti smṛitam ।

(M. LII. 176—178).

ŪRDHVA-ŚĀLĀ—(see Śālā)—The upper room or hall.

Referring to two-storeyed buildings :

Nānā-gopāna-samyuktam kshudra-nāsyair vibhūshitam ।

Ardha-śālā-viśesho'sti chordhva-śālā-samanvitam ।

(M. XX. 66—67 etc.).

ŪVARAKA—A kind of room.

Rāmadattasya deya-dhamās cha bhikshu-griham uyarakaś cha
bharyāyāḥ sa velidattāyā deyadharmā uyarakaḥ ।

A dwelling for the ascetics and an uyaraka (has) been dedicated as a
charitable gift by Rāmadatta . . . and an uyaraka (has been
given) as a charitable gift by his wife Velidata (Velidatta), whose
husband is alive.

“Uyaraka apparently corresponds with *ūvaraka* of Nāsik no. 24. Transactions of Congr. 1874 p. 347; which Professor Bhāndārkar renders by *apartment*. Childers' Pali Dict. gives *ovaraka* with the meaning of *inner or store room* and this explanation fits here also very well.” Prof. H. Jacobi.

(Ind. Ant. vol. VII. Kuḍā inscriptions, no. 8, p. 256.)

RI

RIKSHA-NĀYAKA—(see Simha)—A kind of round building.

(Agni-Purāṇa, chap. 104, v. 19—20, see under *Prāsāda*).

E

EKA-TALA (-BHŪMI)—(see under *Prāsāda*)—The ground floor.

Āhatyam (vibhajya) aṣṭadhā harmyaṁ ganya-mānam ihochyate ।

Utsedhe chāṣṭha-bhāge tu ekāṁsena masūrakam ।

Dvi-bhāgaṁ chāṅghrikottuṅgaṁ mañcham ekena kārayet ।

Kandharaṁ tat-samaṁ kuryāt tad-dvayaṁ śikharodayam ।

Tad-ardham stūpikottuṅgaṁ vaktraṁ śaḍ-vidham īritam ।

(M. XIX. 20—24).

Athavā manu-bhāgaṁ tu harmya-tuṅga(m) vibhājite ।

Sa-tri-pādam adhishṭhānaṁ tad-dvayaṁ chāṅghri-bhājite (-konnatam) ।

Tad-ardham prastarotsedhaṁ yugāṁsaṁ grīva-tuṅgakam ।

Tad-ardham śikharottuṅgaṁ tad-ūrdhve stūpikāṁsakam ।

Grīva-mañchordhvaṁ aṁsena yathesṭhādhishṭhāna-saṁyutam ।

Ūrdhve pādodaye bandhaṁ(=4) bhāgaṁ ekāṁsa(m)-vedikam ।

Śeṣhaṁ pūrvavat kuryād aṣṭa-varga-vido viduḥ ।

(Ibid. 80—86).

Evam proktaṁ harmyake madhya-bhadram ।

Śālā-koshṭhaṁ dig-vidike kūṭa-yuktam ।

Hārā-śrāntā-nāsikā-paṇjarādhyam ।

Kuryāt sarvaṁ vedikā-bhadra-yuktam ।

Harmya-tāra-samaṁ chatur-aśrakam tat-tri-pādam ardham athāpi cha ।

Kuḍya-tāra-samādi (?) yathā-kramam ।
 Kanyasām tri-vidhaṁ mukha-maṇḍapam ।
 Tan-mukha-maṇḍapam mukhya-vimāne ।
 Madhya-vimānasya maṇḍapa-pārśve ।
 Ambaram daṇḍam atha dvayam ।
 Harmya-vaśād upaveśana-yuktam ।
 Yat tat kshudra-vimāne tan-mukhe maṇḍapam syāt ।

(Ibid. 192—203).

Anyā-maṇḍapa-deśe yan-mānoramyam alaṅkṛitam ।
 Maṇḍape prastarasyordhve karna-harmyādi-maṇḍitam ।
 Yat tan nāmāntarālaṁ chordhve nāsikā jāla-pañjaram vāpi ।
 Tat-tan-maṇḍapa-madhye prāsāda-vaśād dvāra(m)-saṁkalpyam ।
 Pūrvavat kavāṭa-yuktam maṇḍapasyāntaḥ sa-kīla-yuktam ।

(Ibid. 213—217).

Eka-bhūmiṁ kuryād adhikam chopapīṭha(m) ruchirārtha(m)-
 saṁyutam ।
 Sopapīṭha-bhavanair yutam tu vā kārayet tu kathitam purātanaiḥ ।
 Evaṁ sarva-harmyālaṅkāra-yuktyā nānā-pādair vedikā-tāra-maṅ-
 cham (kuryāt) ।

(Ibid. 258—261).

EKATĀLA—(see under *Īla*)—A kind of sculptural measurement.

EKA-PAKSHA—(cf. *Dvipaksha*)—One side, a road or wall having the foot path on one side only.

Antar-vīthī chaika-pakshaṁ(ā) bāhya-vīthī dvi-pakshakam ।

(M. ix. 396).

Anyat sālāṁ tu sarveshāṁ chaika-pakshālaya-kramāt ।

Anyat sālāṁ tu sarveshāṁ ālayārthaṁ dvi-pakshakam ।

(M. xxxvi. 86—87).

See also M. ix. 351—354, 465, under *Dvi-paksha*.

EKA-LIṄGA—The single Phallus as opposed to Phalli in group.

Sarveshāṁ chaika-harmye tu ekaika-liṅge tu saṁmatam ।

Bahudhā sarva-liṅgeshu tat-tri-karṇam na kārayet ।

Dvi-karṇam bahu-liṅge tu tri-karṇam-chaika-liṅgake ।

Evaṁ tu chaika-liṅgaṁ syād vistāraṁ parikīrtitam ।

(M. lii. 71—73, 82).

EKA-HĀRĀ—(cf. Hārā)—With one chain-like ornament below the neck of the column, head or astragal.

In connection with a single-storeyed building :

Śālā-kūṭa-dvayor madhye chaika-hārā sapañjaram ।

(M. xix. 57).

EKĀDAŚA-TALA—The eleventh storey.

Tad-adhastāt talaṁ chaika-daśa-dvā-daśa-bhūmikam ।

(Kāmikāgama, xxxv. 86).

Śeṣha-bhāgaṁ tu sarveśhāṁ yuktyā tatraiva yojayet ।

Evam vīṣṭāra-gaṇyaṁ syāt tuṅga-gaṇyaṁ ihochyate ।

Janmādi-stūpi-paryantaṁ uktavat saṁgrahaṁ viduḥ ।

Eka-daśāṁśa-bhāgena daśa-talodayādhikam ।

Tad eva sārḍha-bandh(v)āṁśaṁ masūrakottuṅgam ishyate ।

Saptāṁśaṁ pāda-dīrghaṁ syāt tad-ardhaṁ prastarodayam ।

Śeṣhaṁ prāg-uktavad gaṇyaṁ ekā-daśa-talodaye ।

Talordhvordhva-tale sarve kārṇa-harmyādi-maṇḍitam ।

Eka-bhāga-dvi-bhāgaṁ vā parito'lind(r)am ishyate ।

Nānādhishṭhāna-saṁyuktaṁ nānā-pādair alaṅkṛitam ।

Śālā-kūṭaiś cha uktavat samalaṅkṛitam ।

Hārāntare kūṭa-śālā cha grīva-deśokta-devatān (h) ।

Anu-śālāṣṭha-dik-pālā(m) stat-tad-vāhana-saṁyutam ।

Yaksha-vidyādharaḍḍīnāṁ garuḍāḍḍīni vinyaset ।

Gaṇetyādi-gaṇaiś chaiva sarva-harmyeshu nikshipet ।

(M. xxix. 35—49).

EVAMKĀNTA—A column connected with one, two or three minor pillars, and having a lotus-shaped base.

Ekopapāda-saṁyuktaṁ dvi-try-upapādena saṁyutam ।

Evam-kāntam iti proktaṁ mūle padmāsanānvitam ।

(M. xv. 242—243).

AI

AIRĀVATA—The great elephant, the riding animal (vāhana) of the god Īśa (? Indra).

Īśa-mūrtim iti dhyātvā rakta-varṇaṁ cha śīshp(-rsh)atam ।

Dvi-bhujam dvi-netraṁ cha rathairāvata-vāhanam ।

(M. vii. 190—191).

A class of the five storeyed buildings.

(M. XXIII. 3—12, see under *Prāsāda*).

K

KAKSHA—The arm-pit.

Kakshayor antaram tārām vimśa-mātram praśasyate |

(M. LIX. 29).

Eka-vimśaṅgulam chordhve kakshayor antara-sthale |

(M. LXV. 52 etc.).

KAKSHA-BANDHA—A class of bases.

See the four types, the component mouldings and other details under *Adhishṭhāna*.

(M. XIV. 320—358).

KĀṬAKA—An ornament (like a ring) of a base, a bracelet.

Madhye paṭṭair viśeṣam tu pushpa-ratnais cha śobhitam |

Kaṭakāvṛitam eva vā śuddha-vṛittam athāpi vā |

(M. XIV. 75—76).

Compare also the list of mouldings under *Adhishṭhāna*.

Vṛittam vidhim tri-paṭṭam vā dhārāya-kaṭakānvitam |

(Ibid. 238).

Etat tu chitra-kalpaṁ (=an ornament) tu nāṭakābhi(kai)r alaṅkṛitam |

(M. L. 11).

Keyūra-kaṭakair yuktaṁ prakoshṭha-valayam tathā |

(M. LIV. 13).

In connection with the plumb-lines :

Śaktinām pushpa-hastam tu stanāntam kaṭakāgrakam |

Tad-aṅguṣṭhāvasānāntam cha dvyantaram chatur-aṅgulam |

(M. LXVII. 135—136).

“One pair of bracelets (kaṭaka) for the arms of the goddess (consisting of) fifty-six kaṇṇju, two manjādi and (one) kunri of gold.”

(Inscription of Rajaraja, no. 2, line 37. H. S. I. I. vol. II. p. 19).

“One pair of bracelets (kaṭaka) for the arms of the goddess, consisting of thirty-nine kaṇṇju and seven manjādi of gold.”

(Inscription of Rajendra-Chola, no. 8, line 19. H. S. I. I. vol. II. p. 89).

Astyuttara-giri-kaṭake (declivity of the Northern Mountain)
Vijayapuram-nāmā nripa-dhānī |

(Grant of Jayaditya of Vijaya-pura, line 6, Ind. Ant. vol. XXI.
p. 170).

“ In the world-renowned Rāya-chālukya’s camp (or capital, kaṭaka),
the bodyguard Keṭa-nāyaka gained unlimited fame and the
greatest reputation for energy and readiness.”

(Ep. Carnat. vol. v. part 1. Channarayapatna Taluq,
no. 210, transl. p. 216, line 9 of no. 210).

KATAKĀKĀRA—An ornament shaped like a bracelet or ring.

Referring to ‘ lupā ’ or a pent-roof :

Evam cha lakṣaṇam proktam kaṭakākāram tu yojayet |

(M. XVIII. 249).

KATĪ—The hip-part of a building.

(1) Yo vistāro bhaved yasya dvi-guṇā tat-samuanatī |

Uchchhrāyād yas tritiyo’ṁśas tena tulyā kaṭī bhavet |

The height of a building should be twice its width and its
kaṭī (lit. hip) should be (equal to) $\frac{1}{3}$ of its height. (Bṛihat-
saṁhitā, LVI. 11).

Dr. Kern translates ‘ kaṭī ’ by ‘ the flight of steps ’ (J. R. A. S.
N. S. vol. VI, p. 318); but in this sense the word never
occurs in dictionaries or literature; nor does this rendering
suit the context here, first, because the description concerns
a single storeyed building, where the flight of steps, if there
be any at the entrance, would not be usually $\frac{1}{3}$ of the
height of the whole building; secondly, the measures of
the flight of steps mostly in buildings of more than one
storey are never considered in any architectural treatises as
being dependent on the height of the building or the storey.

(2) Chatuḥ-shasṭī-padam kṛtvā madhye dvāram prakalpayet |

Vistārād dvi-guṇochchhrāyam tat-tri-bhāgaḥ kaṭī bhavet ||

(Matsya-Purāṇa, chap. 270, v. 18).

(3) Bhaviṣhya-Purāṇa (chap. 130, v. 18) has the same verse as (1), except 'tasya' in place of 'yasya' in the first line, and 'atha' for 'aṁsa' in the second line. Bṛihat-saṁhitā seems to have improved the lines.

(4) In the sense of the hip or buttocks :

Kaṭi(ś) chorū-viśālaṁ syān madhya-kāñchina-lambavat ।

(M. LIV. 91).

Kaṭi-tāraṁ bhāskarāṁśaṁ syād ashtāṁśaṁ choru-vistṛitam ।

Mukhaṁ vakshaś cha kukshiś cha kaṭi-dīrghe dvādaśāṁśa-
kam । (M. LVII. 32, 55).

Viṁśāṁśaṁ cha kaṭi-tāraṁ ūrdhve śroṇi-viśālakam ।

(M. LXV. 48).

KAṬI-SŪTRA—The (plumb) line by the hip or buttocks, a girdle.

Kaṭi-sūtrāvasānaṁ syāt pura-sūtram iti smṛitam ।

Kaṭi-sūtram tu saṁyuktam kaṭi-prānte sa-paṭṭikā ।

(M. L. 21, 27).

Tasmāt kaṭi-sūtrāntaṁ sapta-viṁśāṅgulaṁ bhavet ।

Trayodaśāṁśakam chaiva kaṭi-sūtram tu vistṛitam ।

(M. LXV. 150, 164).

A girdle :

Kaṭakam kaṭi-sūtram cha keyūraṁ ratna-pūritam । (M. LI. 57).

KAṆṬHA—Also called Gala, Grīva, Kandhara, meaning literally the neck or throat. This is a quadrangular moulding, sometimes square and sometimes rectangular. "When employed in pedestals, (see the lists of mouldings under *Upapiṭha*), it is made very high and it resembles the *dado* (or the portion of a pedestal between its base and cornice, also applied to the lower portions of the walls). But everywhere else it serves as a neutral member from which the projection of the rest of the mouldings are generally measured."

(Rām Rāz, Ess. arch. Hind. p. 25).

The neck of a column (Suprabhedāgama, xxxi. 58, see under *Stambha*).

Tuṅge triṁśati-bhāgena.....	!	
Tad-ūrdhve kaṇṭham aṣṭāṁśam.....	!	(M. XIII. 90, 94).
Utsedhe tu chatur-viṁśat.....	!	
Grivochcham dvā-daśāṁśakam	!	(Ibid. 36—37).
Tad-evāṁśena.....		
Pañchāṁśa(in) kandharam proktam.....		(Ibid. 48, 50).
Tad-evāṁśa (of 30 parts).....		
Tad-ūrdhve galam aṣṭāṁśam.....		(Ibid. 97, 101).

For further examples, see the lists of mouldings under
Upaṇiṭha.

Gala-tuṅgam yugāṅgulaṁ	!	
Gala-tāram sārddham aṣṭāṁśam....	!	(M. LIX. 71, 81).

For further examples, see the lists of limbs under *Tūla-māna*.

KADĀṄGA—A trench.

“Kaḍaṅgas or war-trenches are described in the Rev. G. Richter's Manual of Coorg (pp. 190—191); these are enormous trenches defended by a bank of the excavated soil, and ‘stretch over hills, woods, and comparatively flat countries, for miles and miles, at some place branching off in various directions, or encircling hill-tops.’ Mr. Richter quotes old records to show that they were constructed by ancient Rājās to fortify the principality. In South Kanara also these trenches abound.”

“So, too, great and massive walls eight feet high, half as thick, and extending for long distances, are found buried in deep forest on the crest of the ghats between Kanara and Maisur, with large trees rooted in them.” (See ‘*Grāma*’ and compare the above with the surrounding defensive ditches of the village as given in the *Mānasāra*).

(Ind. Ant. vol. IV. p. 162, c. I. last para, line 2 f.; c. 2. line 6).

“From this it appears to follow that the Coorg Kaḍaṅgas or large trenches, originally were intended for landmarks”.

(Three Kongu inscriptions, no. II. Ind. Ant. vol. VI. p. 103, c. I. line 29, transl. and foot note, last para).

KANDARA-GRIHA—(see *Darigriha*)—A cave house.

Khyātaṁ (? syātaṁ) kanakādi-kandaragrihodīrṇa-pratāpani divi
divi khyātaṁ naikavaṇig-viśāla-vibhavo bhūtābhisobham śu-
bham ।

(Description of the town of Āṭapura, Āṭpur inscrip.
of Śakti-kunāra, v. II. Ind. Ant. vol. XXXIX. pp. 191,
note 25, 187).

KANDHARA—The neck, the dado.

See ' *Kanṭha* ' and compare the lists of mouldings under ' *Upapīṭha* '.

KANYĀ—A girl, a virgin, the name of a month, a lower part.

Lupāṇi prāg-ukta-vistāraṁ tat-tad-vaṁśāṅghri-kāntakam ।
Adho(aḥ)-pādasya lupādyaiś cha tatra dosho na vidyate ।
Karnāt kanyāvasānaṁ syān nava-sūtraṁ prasārayet ।

(M. XVIII. 231-233).

KAPĀṬA—(see *Kavāṭa*)—A door, the panel of a door.

Kapāṭa-toraṇa-vatīm suvibhakāntarāpaṇām ।

(Rāmāyaṇa, I. 5, 10).

Dṛiḍha-baddha- kapāṭāni mahāparighavanti cha ।

(*Ibid.* VI. 3, 11).

KAPOTA—A section of circular moulding made in the form of a pigeon's head, from which it takes its name. It is a crowning member of bases, pedestals and entablatures. Compare the lists of mouldings, from the *Māna ūra*, given under ' *Upapīṭha* ' (where ' *Kapota* ' occurs eight times), ' *Adhishṭhāna* ' (fifteen times), and ' *Prastara* ' (five times) and also see Gwilt (*Encycl. of Arch.* art. 2532, 2555, pp. 806, 813-814). When employed in the entablature, it serves the purpose of a spout in the shape of a pigeon's beak to throw off water falling on the cornice. In this office it resembles, in some measure, the corona having a broad vertical face and with its soffit or under portion recessed so as to form a drip which prevents water running down the building. Its synonyms are : *vaktra-hasta* (face supported by hand), *lupā* (pent roof), *gopānaka* (beam), and *chandra* (the moon).

(1) Mānasāra :

Referring to the pedestal :

Tad-dvayaṁ chāmbujaṁ chordhve kapotochchaṁ guṇāṁśa-
kam । (M. XIII. 57).

For further illustrations see the lists of mouldings under
Upapīṭha.

Referring to the base :

Padmam aṁśaṁ tad-ūrdhve tu kapotochchaṁ tri(y)āṁśakam ।
(M. XIV. 357).

For further illustrations see the lists of mouldings under
Adhishṭhāna.

Referring to the entablature :

Tad-ūrdhve vājanaṁ chaikam dhātu-bhāgaṁ kapotakam ।
(M. XVI. 27).

For further illustrations see the lists of mouldings under
Prastara.

A synonym of the entablature :

Kapotam prastraṁ chaiva mañchaṁ prachchhādanam tathā ।
.....paryāya-vāchakāḥ । (Ibid. 18, 20).

Referring to the six-storeyed buildings :

Prastarādi-kapotāntam kshudra-nāsyā(ṁ) vibhūshitam ।
(M. XXIV. 39).

- (2) “ A kapotam is a section of moulding made in the form of a pigeon’s head. It is a crowning member of cornices, pedestals and entablatures. When employed in the latter, it often connects utility with beauty, inasmuch as the beak of the bird is so placed as to serve the purpose of a spout. ” (Rām Rāz, Ess. arch. of Hind. p. 24).

KAPOTA-PĀLIKĀ (Ī)—A pigeon-house, an aviary, “ properly ‘dove-ridge,’ ‘dove-list,’ may be rendered by crown-work, fillet, gable-edge, and even by cornice. In Tamil, *kapotakam* is explained as ‘a moulding in masonry ;’ see Winslow’s Tam. Dict. i.v.” Then Dr. Kern quotes Rām Rāz’s passage noticed under ‘Kapota’ and

adds "the same author (Rām Rāz) notices (p. 51) that the spout may be made to spring from the head of a lion, etc."

With this, Kern compares Utpala's definition :

Kapota-pālikā grahaṇena bahir nirgatā mukhāni kāśṭhāny-
uchyante—by the acceptation of Kapota-pāli, the projecting
lion-face timbers (mouldings) are understood ;

(and also Viśvak, 6. 767) :

Prāsādaṁ nirgataṁ karyau kapotau garbha-mānataḥ ।

Ūrdhvaṁ bhittī-ucchhrayāt tasya mañjarīm tu prakalpayet ।

Mañjaryās chārdha-bhāgena śuka-nāsaṁ prakalpayet ।

Ūrdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha ॥

Then Kern finds fault with Colebrooke's rendering of Kapota-pālikā and viṭaṅka (in his Amara-Kośa, quoted below) as 'dove-cot' and says "Colebrooke's error, strange to say, has been perpetuated in all dictionaries ; the more reason now to draw attention to it." (J. R. A. S., N. S., VI. p. 320, note 2).

"A storey's altitude is of 108 digits (aṅgulas) according to Maya, but Viśva-karman pronounces it to be of 3 cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that in reality there is no discrepancy of opinion, for, if you add the height of the crown-work (Kapota-pāli), the smaller number will equal (the greater)." (Bṛihat-saṁhitā, LVI. 29, 30).

There is a compound word 'Kapota-pālikā' or 'Kapota-pāli' (dove-cot) in Sir. M. Williams's Dict. p. 202. c. 3. Similarly the two words, *kapota* and *pālikā* or *pāli* occur together in the Bṛihat-saṁhitā and (its commentary) Utpala quoted above. But they do not occur as one word in Winslow's Tamil Dict., in Viśvak, and in Rām Rāz. In the twenty-eight instances in the Mānasāra too, pointed out above (under Kapota), only the word 'Kapota' occurs. There is a different moulding called both 'Pāli' and 'Pālikā' in the Mānasāra. As regards the correctness of Dr. Kern's rendering of the term by

‘dove-ridge,’ or of Colebrooke’s and Sir M. Williams’s by ‘dove-cot’ nothing can be stated definitely as the term is used figuratively to indicate a moulding.

Kapota-pālinī-yukta-mato gachchhati tulyatām ।

(Bhavishya-Purāṇa, chap. 130, v. 37).

Koṇa-pārāvataṁ kuryāt stūpy-āchchhādanakāni cha ॥

Koṇa-pārāvataṁ nyasya koṇa-loshtāni vinyaset ॥

(Vāstu-vidyā, ed. Gaṇapati Śāstri, xvi. 27, 36).

Bahiḥ kapota-karaṇaṁ vājanopari kalpayet ॥

Ardha-tri-pāda-daṇḍaṁ vā kapota-lambanaṁ bhavet ॥

(Kāmikāgama, LIV. 21, 22; see also v. 36, 37).

Chatur-guṇaṁ (of the main temple) mukhāyāmaṁ prākārāṇaṁ viśeshataḥ ।

Kapotāntaṁ samutsedhaṁ hasta-vistāra-bhittikam ॥

(Suprabhedāgama, xxxi. 119).

Kapota-pālikāyāṁ tu viṭaṅkaṁ puṁ-napuṁsakaṁ ॥

(Amarakosha, II. 3, 15).

KAPOLA—The cheek, an upper part of a building.

(1) Prāsādau nirgatau kāryau kapolau garbha-mānataḥ ।

(Matsya-Purāṇa, chap. 269, v. 11).

(2) Chaturdhā śikharaṁ bhājya(m) ardha-bhāga-dvayasya tu ।

Śuka-nāsaṁ prakurvīta tṛītiye vedikā matā ॥

Kaṇṭham āmalasāraṁ tu chaturthe parikalpayet ।

Kapolayos tu saṁhāro dvi-guṇo’tra vidhīyate ॥

(*Ibid.* chap. 269, 18-19).

(3) Mukha-tāraṁ kapolāntaṁ nava-mātraṁ praśasyate ।

(M. LXIII. 7).

KABANDHANA—A knob at the end of the nail above the post of the bedstead.

Adhaḥ kilena pādānaṁ madhye randhraṁ praveśayet ।

Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabandhanaṁ ।

Chaturbhiḥ śrīṅkhalā-yuktam āndolaṁ chaikatopari ।

Deva-bhū-sura-bhūpānaṁ anyeṣāṁ śayanārthakaṁ ।

(M. XLIV. 68-71).

K(H)A-BHITTI—An upper storey.

Garbhādhāna-kramaṇakam kaḥ(kha)-bhittir mukhya-dhāmani ||

Kaḥ(kha)-bhitter dakṣiṇe bhāge saumyāvāsaḥ praśasyate ||

Kaḥ(kha)-bhitty-agrabhitter dvāra-dvayam kuryād viśesh-
ataḥ ||

Vāstu-dvāra-yutam chaiva k(h)a-bhittes cha viśeshataḥ ||

Vāstunām pārśvayor madhye stambha-sajñam nidhāpayet |

K(h)a-bhitti-viśṭritārtham tu tat-pārśvayor dvayor hi (tat) ||

(Kāmikāgama, xxxv. 45, 47, 48, 63; lv. 31).

KAMALA—A lotus, a class of the six-storeyed buildings.

(M. xxiv. 17-18, see under *Prāsūda*).

KAMALĀṄGA—A class of the three-storeyed buildings.

(M. xxi. 33-38, see under *Prāsūda*).

KAMPA—A fillet, a small flat band which occurs chiefly between mouldings to connect or separate them. "Of all the rectangular mouldings it has the least height. Its projection, though generally equal to its altitude, frequently varies according to the position of the principal members, which, it is employed, to connect or to separate. It answers in every respect to the fillet." (Rām Rāz, Ess. Arch. Hind. p. 24).

Referring to the pedestal :

Utsedhe tu chatur-vimśat.... |

Ekena kampam ityuktam..... |

Kampam ardham tathā karṇam..... |

(M. xiii. 36-37, 49).

For further examples, see the lists of mouldings under *Upapīṭha*.

Referring to the base :

Ekona-trimśad aṅgam (=aṁśam) tu tugṇam kṛtvā..... |

Kampam ekena kartavyam..... |

(M. xiv. 14-16).

For further examples, see the lists of mouldings under *Adhiṣṭāna*.

KAMPA-DVĀRA—A side-door, a private entrance.

(1) Kampa-dvāraṁ tu vā kuryān madhya-pārsva-dvayos tathā |
(Kāmikāgama, xxxv. 49).

(2) Mukhya-dvāraṁ tu tad-vāme kampa-dvāraṁ tad-anyake |
(Ibid. Lv. 32).

KAMPANA—(same as Kampa)—A fillet.

Compare the lists of mouldings under *Adhishṭhāna*.

KAMPA-BANDHA—A class of bases. It has four types differing from one another in height and in the addition or omission of some mouldings. (See M. xiv. 361-372, under *Adhishṭhāna*).

KAMPA-VRITTA—The round or circular fillet.

Kampa-vṛttaṁ cha lupā-mūle śobhārthaṁ tu balārthakam |
(M. xviii. 274).

KARAṆḌA—A head-gear, a basket or bee-hive-like ornament.

Karaṇḍa-makuṭopetaṁ rakta-vastrottariyakam |

Karaṇḍa-makuṭopetaṁ dhyātvā..... |

(M. vii. 164-205).

Devānāṁ bhūpatināṁ cha mauli-lakṣhaṇam uchyaṭe |

Jaṭā-mauli-kirīṭaṁ cha karaṇḍaṁ cha śirastrakam(śṛāṇam) |

Kanyasā(m) devatānāṁ cha karaṇḍa-makuṭānvitāṁ |

(M. xlix. 12-13, 19).

Dvi-bhujāṁ cha dvi-netrāṁ cha karaṇḍa-makuṭānvitāṁ |

(M. liv. 69, 76).

KARAVĪRA—A fragrant plant, or flower (oleander or Nerium Odorum), an ornament of that shape.

In connection with the pent roof :

Śroṇyāṁ madhya-lupāḥ sarve(vā) lupā-saṁkhyā yathesṭakā |

Karavīra-bahu-varṇā saṁpuṭābhaṁ vikalpayet |

(M. xviii. 242-243).

KARI-KARṆA(NIKĀ)—The ear of the elephant, (? the tip of an elephant's trunk, karṇikā), an ornament of that shape.

Upābja(m) karikarṇa-(another reading, karṇikā)-yuktaṁ kuryāt
tat kshudra-pīṭhakam |
(M. xxxii. 117).

KARIKA—A moulding of a column.

Vira-karṇa(-kaṇṭha)syodayam jñātvā nava-bhāga(-e) vibhājite ।

Ekāṁśa m pādukam kuryāt pañcha-bhāgam tu saṁgraham ।

Tad-ūrdhve karikāṁsam syād abjam aṁsena yojayet ।

(M. xv. 176-178).

KARUṆA-VĪṆĀ—A flute, a sculptural ornament.

Vadana-garūḍa-bhāvaṁ bāhukau paksha-yuktau ।

Makuṭa-kamala-yuktaṁ pushpa-sachchhāya-varṇam ।

Parita(h) karuṇavīṇā kinnarasya rūpakam ।

(M. LVIII. 21-22).

KAROṬI(TĪ)—A basin, the drum of the ear, an ornament.

An ornament of the pent roof :

Evam uktaṁ lupā chordhve śikharair vāmbare'pi vā ।

Phalakā-kshepaṇam vāpi tāmrām vāyasi kilayet ।

Hemajena karoṭīm vā mṛit-karoṭīm vidhānayet ।

(M. XVIII. 269-271).

Referring to a single-storeyed building :

Karoṭivad alaṅkṛitya lambane patra-saṁyutam ।

(M. XIX. 41).

KARKAṬA—A moulding, a kind of joinery resembling the crab's leg.

Karkāṭakāṅghrivat kṛtvā pautra-nāsāṅghriṁ veśayet ।

Etat saṁkīrṇa-sāndhiḥ syāt sarva-harmyeshu yogyakam ।

(M. XVII. 143-148).

KARKARĪ-KṚITA—Paved with small pieces of stone.

(1) Mahā-mārgam tu sarveshām vithinām karkarī-kṛitam ।

Vīther(thyā :) etad dvayam proktaṁ tan-madhye karkarī-kṛitam ।

(M. IX. 197, 333).

Referring to the pedestal :

Prativājanakam teshām kṛiteḥ karkarī-kṛitam ।

(M. XIII. 151).

Referring to the gate-house (gopura) :

Etat tu śikharām proktaṁ karkarī-nāsikā-kṛitam ।

(M. XXXIII. 561).

Referring to the Maṇḍapa (pavilion) :

Tach-chatush-karṇa-dese tu karkarī chāṣṭa-bhadrakam ।

Tat karṇam cha dvayor bhadraṁ chaturtham karkarī-kṛitam ।

Karkarī-bhadra-saṁyuktam maṇḍapasya viśalakam ।

(M. xxxiv. 305, 308, 309).

Maṇḍape chordhva-kūṭam syāt śālākāraṁ tu yojayet ।

Aṣṭa-vaktra-saṁyuktam karṇeshu karkarī-kṛitam ।

(Ibid. 530-531).

Referring to the Śālā (hall) :

Veda-vedāṁśakam madhye vivṛitam saṁvṛitāṅk(g)aṇam ।

Tad-bahiś chāvṛitāṁśena karkarī-samalaṅkṛitam ।

(M. xxxv. 300-301).

- (2) In connection with the description of a *svastika* (shaped)-house :
Prishṭhe tu dīrgha-koshṭham syāt pūrva-koshṭham tathā
bhavet ।

Bāhya(-e) bāhya(-e) śālā-dvayam netraṁ yuktaṁ tu karkarī-
yutam ॥

(Kāmikāgama, XLII. 7).

KARṆA—The ear, a moulding, any side-object, a corner-tower.

Kampam ardham tathā karṇam tad-ūrdhve'ṁśena paṭṭikā ।

(M. XIII. 49).

For further examples, see the lists of mouldings under *Upapīṭha*.

A moulding of the base :

Karṇa-tuṅga(m) tr(i)yaṁśam syāt tad-ūrdhve kampa(m)
śivāṁśakam ॥

(M. XIV. 12).

For further examples, see the lists of mouldings under *Adhish-
ṭhāna*.

A moulding of the column :

Kumbhāyāmaṁ tathotkarṇam ūrdhve karṇa(m) samam bhavet ।

(M. xv. 54).

Referring to the vimāna (building in general) :

Padmasyopari karṇam syāt tat-tridhā kumbha-vistṛitam ।

(M. XVIII. 129).

Karṇāt kanyāvasānam syān nava-sūtram prasārayet ।

(*Ibid.* 235).

Referring to the door :

Ardhena kampa-samyuktaṁ karṇa(m) bandh(v)aṁśam iritam ।

(M. XXXIX. 69).

Referring to the Tulā (balance) :

Suvṛitta-nāla-dese tu patra-mūle tu karṇa-yuk ।

(M. L. 205).

A moulding of a Vedikā (altar, railing, platform) :

Vedikāyām vihinam chet karṭri-dṛishṭi(r) dīnam vrajet ।

Tat-karṇe'dhika-hīnam ched bhojanena vināśanam ।

(M. LXIX. 26-27).

Referring to a single-storeyed building :

Tad eva vedikāṁśena nava-bhāga(-e) vibhājite ।

Dvi-bhāgaṁ vājanam mūle chordhve karṇam guṇāṁśakam ।

(M. XIX. 64-65).

KARṆA-KŪṬA—(see Kūṭa-koshṭha)—The tower at the corner of the roof, the side-niches.

(1) Karṇa-harmyasya vistāram śaḍ-bhāgaṁ(ge) tu vibhājite ।

Ekāṁśam karṇa-kūṭam syān madhye śālā dvayāṁśakam ।

(M. XIX. 54-55, see also 167).

In connection with the six-storeyed buildings :

Ekam vātha dvi-bhāgaṁ vā karṇa-kūṭa-viśālakam ।

Tale tale karṇa-kūṭa-koshṭha-hārādi-bhūshitam ।

Karṇa-kūṭa-viśāle tu tri-bhāgaikam madhya-bhadrakam ।

(M. XXIV. 29, 30, 33).

Ekam vātha dvi-bhāgaṁ vā karṇa-kūṭa-viśālakam ।

(M. XXV. 17).

In connection with the gate-house (gopura) :

Evam lalāṭayoś chaiva dīrgham vinyāsyam uchhyate ।

Karṇa-kūṭa-dvayam chaiva tad-bhāga-dvayam iritam ।

Madhya-koshṭham chaturtham cha karṇa-kūṭam chatuṣṭayam ।

(M. XXXIII. 418-419, 424).

- (2) Agra-karṇa-samāyuktaṁ karṇa-kūṭa-dvayānvitam ||
 Karṇa-kūṭa-vihīnaṁ vā chānyat sarvaṁ tu vāstushū ||
 Chatush-koṇe chatush-kūṭaṁ tad-vistāreṇa nirmītaṁ ||
 Pañjara-dvitayam kāryam karṇa-kūṭa-samodayam |
 Pradhānāvāsa-netrastha-netra-kūṭa-dvayam nayet ||

(Kāṁikāgama, xxxv. 65, 66, 73, 75).

Sarvaṁ aṅgaṁ sabhākāraṁ karṇa-kūṭa-vivārjitaṁ ||
 Chātāsras tu sabbhā kāryā koṇa-kūṭa-chatusṭhayaṁ ||

(*Ibid.* XLV. 41, 44).

Kūṭa-koshṭhaka-nīdānām pramāṇam iha kīrtitaṁ |
 Kūṭa-koshṭhādi-sarvāṅgaṁ māna-sūtrād bahir nayet ||
 Antaḥ pramāṇa-sūtrāt tu veśanaṁ sarva-deśadam |
 Chatuṛ-asraṁ vasvasraṁ shoḍaśāsraṁ tu vartulam ||
 Mastakam stūpikopetaṁ karṇa-kūṭam idaṁ matam |
 Madhye nāsā-samāyuktaṁ ardha-kūṭi-samanvitam ||
 Mukha-pāṭṭikayopetaṁ śakti-dvaya-samanvitam |
 Aneka-stūpikopetaṁ koshṭhakaṁ madhyaśo bhavet ||
 Haṁsa-tūṇḍa-nibhaṁ priśṭhe śālākāraṁ mukhe mukhe |
 Pañjaraṁ vihitam kūṭa-koshṭhayor antaraṁ dvijāḥ ||
 Pārśva-yaktraṁ tad evāśṭam hasti-tūṇḍa-sa-maṇḍanam |
 Esha jāti-kramāt proktaḥ karṇa-koshṭha-sāmanvitam ||
 Madhye kūṭaṁ taylor madhye kshudra-koshṭhādi-sobhitam |
 Chhandam etat samuddiṣṭam kūṭaṁ vā koshṭhakaṁ tu vā ||
 Antara-prastāropetaṁ nimnam vonnatam eva vā |
 Vikalpam iti nirdiṣṭam ābhāsaṁ tad vimiśritaṁ ||

(*Ibid.* LV. 123-130).

- (3) Prastarād ūrdhva-bhāge tu karṇa-kūṭa-samāyutam ||

(Suprabhēdāgama, xxx. 30).

“The attic is formed of different kinds of little pavilions. Those which are at the angles of the edifice are called Karṇa-kūṭa. They have a roof of square or circular section and are surrounded by a single awn, *stūpi*.”

“Those which are placed in the middle are called *sālā*, they have an elongated roof and have three *stūpis*”.

“Between the Karṇa-kūṭa and śālā are found some kinds of little windows called Pañjara.”

(Dravidian Architecture by Jouveau-Dubreuil, ed.
S. Krishna Swami Aiyangar, pp. 13, 5).

KARṆA-PATRA—A leaf-like ornament for the ear.

Tasyādho ratna-dāmai(bhi)ś cha lalāṭordhve'rdha-chaudravat ।

Karṇa-patra samāyuktaṁ śrotrordhve karṇa-pushpayuk ।

Tasmāt tu lambanāṁ dāma sarva-ratnair alaṅkṛitaṁ ।

(M. XLIX. 112-114).

KARṆA-PŪRAKA—An ear-ornament.

Kuryāt tri-valayopetaṁ na kuryāt tu śikhā-maṇim ।

Sarva-ratnaṁ vinyasya vinā cha karṇā pūrakam ।

(M. XLIX. 138-139).

KARṆA-BANDHA—An ornament for the ear, a part of the ear.

Karṇa-bandhaiḥ karṇa-rudrāksha-mālā ।

(M. LXII. 67).

The lower part of the ear :

Hanvantaṁ karṇa-bandhāntaṁ dvayāntaraṁ daśāṅgulam ।

(M. LXV. 102).

KARṆA-HARMYA—A tower, a side-tower.

In connection with single-storeyed buildings :

Karṇa-harmyasya vistāraṁ śaḍ-bhāgaṁ tu vibhājite ।

Ekāṁśaṁ karṇa-kūṭaṁ syān madhye śālā dvayāṁśakam ।

Ekam vā dvī-tri-daṇḍena nirgamaṁ bhadram eva vā ।

Śālā-kūṭa-dvayor madhye chaika-hārā sa-pañjaram ।

Tat-tuṅga(m) sapta-bhāgaṁ syād ekāṁśaṁ vedikodayam ।

Tad-ūrdhve'dhyardha-bhāgena galaṁ tryaṁśaba(śena) mastakam ।

Tad-ardhaṁ stūpikottuṅgaṁ karṇa-harmyam iti smṛitam ।

(M. XIX. 54-60).

Maṇḍape prastarasyordhve karṇa (another reading, khaṇḍa)-
harmyādi-maṇḍitam ।

(Ibid. 214).

Stūpi-tuṅgaṁ dvayāṁśaṁ syād dvī-tale tad dvitīyakam ।

Tad evordhvam adhishṭhānaṁ vimānāṁśeka(aika)-vitastikam ।

Tad-ūrdhve'ṅghṛi śarāmśaṁ syāt karṇa-harmyādi-maṇḍitam |
(M. xx. 14-16).

Prachchhādanopari stambhaṁ karṇa-harmyādi-maṇḍitam |
(M. xxxi. 10).

Tad-ūrdhve maṇḍapānām cha chūlikā karṇa-harmyakam |
(M. xxxiv. 64).

Harmye chordhva-tale pādaṁ bāhya-kūṭādi(m) vinyaset |
Karṇa-harmyākṛitiṁ vātha sāntara-prastaraṁ tu vā |
(M. xx. 57-58).

Cf. "They (tombs of the Rājās at Mahadēvapura in Coorg from 1809) are square buildings, much in the Muhammadan style, on well-raised basements, with a handsome dome in the centre, and minaret-like turrets at the four corners (? Karṇa-harmya) surmounted by basavas or bulls. On the top of the dome is a gilded ball, with a vane. All the windows have well-carved syenite frames with solid brass bars..... Good wood-carving may sometimes be seen in the domestic architecture." (Ep. Carnat. vol. i. Introduction, p. 27, last paragraph).

KARṆIKĀ—Generally implies a crowning projection and resembles the cornice i.e., the crowning or upper portion of the entablature.

Vistāre pañcha-bhāge tu vedārdham padma-vistṛitam |
Padma-tāra-tri-bhāgaikam karṇikā-vistṛitam bhavet |
(M. xxxii. 110—111).

A moulding of the entablature :

Kapota-nāsikā-kshudra-nivṛordhve sthita-karṇikā ||

Vātāhata-chalach-chāru-latāvat karṇikā-kriyā ||

(Kāmikāgama, liv. 37, 40.)

KARṆIKĀRA—A pavilion with 20 pillars, a tree, a class of people.

(Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).

Mahendre vātha satye vā karṇikārālayaṁ bhavet |

(M. ix. 238).

KALAŚ (S)A—(cf. Stūpi)—A pitcher, a cupola, a finial, a dome, a pinnacle, a tower, a type of round building.

- (1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāsāda).
- (2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāsāda).
- (3) Stambhārdham kalaśād bāhye latā-vartanam ishyate ||
Mushti-bandhopari kshiptam vyālāntam kalaśāvadhi ||
(Kāmikāgama, l.v. 103. 109).
- (4) Dome : Kāñchanāṇḍa-kalasa |
(Khajuraho Inscript. no. v, line 19, Ep. Ind. vol. I. p. 150).
- (5) Pinnacle : Vimānopari sauvarṇṇāḥ kalaśā.....pratishṭhāpitā |
Placed golden pinnacle on the shrine.
(Yena-Madala Inscript. of Gana-pamba, v. 17, Ep. Ind. vol. III. pp. 99, 102).
- (6) Dome or pinnacle :
Devālayais sudhā-śubhrais suvarṇa-kalaśāṅkitaiḥ |
Patākā-chuinbitāmbhodair yad-dharmmo nīta unnatim ||
(Two pillar inscrip. at Amaravati, no. A, Inscript. of Keta II, v. 43, Ep. Ind. vol. VI. p. 152).
- (7) Prāsādān navabhiś cha hema-kalaśair atyunnatān gopura-
prākārotsava-maiṅṭapair upachitān śrī-Rāmabhadraya cha |
An exceedingly high temple furnished with nine gilt domes,
a gate-tower, a wall, and a festive hall, to the holy
Rāmabhadra."
(Kondavidu Inscript. of Krishnaraya, v. 27, Ep. Ind. vol. VI. pp. 237, 331).
- (8) Suvarṇṇa-kalaśa-sthāpanā cha—in setting golden pinnacles (on
temples).
(Karkala Inscript. of Bhairava II, line 18, Ep. Ind. vol. VIII. pp. 132, 135).
- (9) Abhinava-nishpanna-preksha-madhya-maiṅḍape.....
Suvarṇṇamaya-kalaśa-ropaṇa-pratishṭhā kṛitā—" the ceremony
of placing a golden *cupola* on the newly made central hall,

intended for dramatic performances was carried out.”

(The Chahamanas of Marwar, no. XIX, Jālor stone Inscript. of Samarasimhadeva, lines 5, 6, Ep. Ind. vol. XI. p. 55).

- (10) Uttumgatāspāda-devāyatanāgra-hema-kalaśam.....
pūrṇa-kalaśam..... “The golden *cupola* on the summit of the god’s dwelling, a seat of exaltation..... like a full pitcher.”

(Inscript. at Ittagi, A of A. D. 1112, v. 64, Ep. Ind. vol. XIII. pp. 46, 56).

- (11) “And Viśvakarma built his temple (Ananta-Kotīśvara) with complete devotion, adorned with all manner of pictures, its fronts brilliant with many golden kalaśas decked with precious stones, its tower kissing the clouds.”

(Ep. Carnat. vol. VIII. part I, Sorab Taluq, no. 276, Transl. p. 47, second para, last sentence).

- (12) “We grant to you, in addition, two five-branched torches, five kalaśas above the palanquin and so forth.”

(Ep. Carnat. vol. VIII. part I, Nagar Taluq, no. 68, p. 153, Transl. line 12).

- (13) Chakre jāmbū-nadyair gurutara-kalaśair bhāsvarair ekavimśaiḥ |

Nepāla-kshonī-pālah prathita-bhuja-bhūṣaṇam tanmaṭhasya ||

(Inscript. from Nepal, no. 17, Inscript. of Siddhi Nṛsiṃha of Lalita pattana, v. 17, Ind. Ant. vol. IX. pp. 185, 187, c. 1).

- (14) “Above the seventh or highest row of cells, there is a roomy terrace occupied by four large bulls couchant at the corners and from the centre rises a comparatively slender neck surmounted by an umbrella or semi-dome crowned by the usual kalaśa or finial.”

(Gangai-Konda-puram Śaiva temple, Ind. Ant. vol. XI. p. 118, c. 1).

- (15) "Erected a new gopura with golden finials (suvarṇa-kalaśa) in the Chāmuṇḍeśvarī hill."

(Ep. Carnat. vol. III. Mysore Taluq, no. 20, T ansl. p. 3, Roman text, p. 6).

- (16) "The pinnacle (kalaśa) of a ruined temple in the fort of Bellur, in Nāga māṅgala Taluq shows exactly what the finial ornament of this style of temple was, which Fergusson, from its appearance in photographs, mistook for a lantern and though unable to account for so incongruous a feature introduced it into his picture of Halebid temple restored (Hist. of Ind. and East. Arch. p. 400). The crowning ornament is really a Kalaśa or sacrificial vase, such as is used at the final consecration ceremonies, round the rim of which is tied a cloth in narrow folds and knotted into a bunch at each of the four cardinal points. In later ornamentation the cloth was replaced by wreaths of leaves and flowers with a cluster or bouquet at the four points the sprays and flowers depending from which went down as far as the foot of the vase, and thus produced the appearance which in the picture suggested a lantern."

(Ep. Carnat. vol. IV. Introduction, p. 38).

- (17) Saūnya-keśava-nāthasya gopurāgre hiraṇmayī |

Sthāpitā kalaśī guṇḍa-daṇḍa-nāthena śāśvatī ||

Saudhāgram ujvalaḍ anyūna-divākarābhō |

Bālātapa-pratima-kāntir aharnīśaṁ yaḥ ||

(Ep. Carnat. vol. V, part I, Belur Taluq, no. 3, Roman text, p. 103, last two verses; Transl. p. 45, para 1, last two lines).

- (18) Muralāra-bhavanada śālākheyāṁ māḍisi vistaradiṁ
kalaśama nilisida—"He made a spire to the temple of
Murahara, and fixed a kalaśa upon it."

(Ep. Carnat. vol. V. part I, Arsikere Taluq, no. 131, Roman text, p. 396, Transl. p. 172).

- (19) Aneka-ratna-khachita-ruchira-maṇi-kalaśa-kalita-kūṭa-koṭi-ghaṭitam apy-uttuṅga-chaityālayaṁ—"having erected.....a lofty chaityālaya, with kalaśas (perhaps by mistake Mr. Rice has put in gopuras) or towers surmounted by rounded pinnacles set with all manner of jewels."

(Ep. Carnat. vol. VI. Mudgere Taluq, no. 22, Roman text, p. 148, line 12; Transl. p. 63, para 2).

- (20) "Kalaśa, a term applied generally to the summit of a tower; also a pot or vessel with water and some grains in it."

(Rea, Chālukyān Architecture, Arch. Surv. new Imp. series, vol. XXI. p. 38).

- (21) "Kalasa (Kalas)—pinnacle of temple steeple."

(Smith, Gloss (loc. cit) to Cunningham-Arch. surv. Reports).

- (22) See Maghul arch. of Fatepur-Sikri, Smith, Arch. Surv. new imp. series, vol. XVIII. plate LXII, fig. 1, 2, 3;

Essay on Arch. of Hind. Rām Rāz, plates XX to XLII;

Mysore Arch. Report, 1914-15, plate XIV. fig. 3, p. 28; fig. 1, p. 22; plate V. fig. 2, p. 10; Top of tower of Bhoganandisvara shrine at Nandi, ibid. 1913-14, plate VI. fig. 2, p. 16;

Cunningham Arch. surv. Reports, vol. VII. plates XVII (showing the details of the mouldings of the tower of the temple at Khalari); XIV (showing the mouldings and section of another temple tower).

KALAŚA-BANDHA—(see Kumbha-bandha)—A class of bases.

(M. XIV. 195-239, see under Adhishṭhāna).

KALĀPAKA—A tuft of braided hair, a sectarian mark on the forehead of an image.

Prakosṭhe valayaṁ chaiva maṇi-bandha-kalāpakam |

(M. I. 16, etc.).

KALKA—A paste used as plaster or cement, also called yoga (mixture).

(Bṛihat-saṁhitā, LVII. 3, 6, 7, 8, J. R. A. S., N. S., vol. VI. pp. 321, 322).

KALPA-DRUMA } The ornamental tree, employed as a carving (see
KALPA-VRIKSHA } Śrī-vriksha).

(1) Mānasāra (chap. XLVIII. 1-77) :

The name of the chapter is Kalpa-vriksha, which literally means 'a tree yielding all wishes, or, in other words, an all-productive tree. This tree is used as an ornament of the throne of gods and kings (lines 1-2). Such a tree is made above the throne and the arch, as well as at the middle of the length of the throne (4-5). It is also constructed inside the Mukta-prapāṅga or an open courtyard, the Maṇḍapa or a pavilion, and the Royal palace (68-69). Beyond the front of the ornamental tree, there should be represented a yard where the votaries of gods and kings are seated in the pose of praising and worshipping them (70-75).

The minute description and measurement of all the various parts of the tree are given. The tree is coiled round with a serpent the outspread hood of which reaches the top (11-12). The measurement of the hood and tail of the serpent is described at great length (13-20). The number of branches as also the measurement of them varies according to the various thrones for the decoration of which the tree is constructed (21-43). The tree is beautifully decorated with creepers, leaves and flowers of various colours and forms (114-155, 62-66). Bees are represented on the branches (56). Jewels and garlands of pearls are inserted in suitable places (57). The figures of monkeys, deities and semi-divine beings (Siddhas, Vidyādhara, etc.) are beautifully carved in the intervals between the branches (58-61).

Many other particulars regarding the ornamental tree are expressly left to the choice and discretion of the artists :

Evam tu kalpa-vrikshaḥ syāt śeshauḥ yuktyā prayojayet । 167

Tasya madhye cha raṅge tu mauktikena-prapāṇvitam |
 Tan-madhye śāsanādinām toraṇam kalpa-vṛikshakam |
 (M. XXXIV. 218-219).

A carving on the car :
 Kalpa-vṛiksha-yuta-chakravartibhir maṇḍitam kuru sarva-
 vedibhiḥ |
 (M. XLIII. 169-170).

The materials of which the tree is constructed :
 Simhāsanam makara-toraṇa-kalpa-vṛiksham |
 Mukta-prapāṇam api dāru-śileṣṭakādyaiḥ |
 Ratnair aneka-bahu-loha-viśeṣakāis cha (Kuryāt) |
 (M. XLVII. 30-33).

Paśchāt simhāsanādyaiś cha kalpa-vṛiksham cha toraṇam |
 (M. XLIX. 185).

Padma-piṭham mahā-piṭham tri-mūrtiṇām cha yojayet |
 Prapā cha toraṇam vāpi kalpa-vṛiksham cha samyutam |
 (M. LI. 86-87).

Apare tu niryūham kuryān makara-toraṇam |
 Tad-ūrdhve kalpa-vṛiksham syāt sa-ha(? ga)jendra-śva(? sva)
 raiḥ saha |
 (M. LV. 79-80).

(2) " (He) covered with fine gold the enclosure, the gate-towers, halls and buildings surrounding the shrine of pure gold..... ; covered with splendid gold the altar on which offerings abound..... ; covered with pure gold and adorned with numerous strings of large round pearls the sacred car temple ; was pleased to build a long temple street of mansions covered with jewels and called it after his royal prosperous name ; and made numberless splendid insignia, beginning with dishes cut off fine gold, together with a Kalpa (tree) of pure gold."

(Inscrip. at Tirumalavadi, no. 79, lines 14-23,
 H. S. I. I. vol. III. p. 185).

Doshonmosha-vṛisha-praghosha-divishat-santosha-posha-
kshamaḥ saṁnyātātula-tīrtha-bhūta-parishat-satkāra-kalpa-
drumaḥ ।

Nānā-maṅgala-divya-vastu-nivṛitas taurya-trikollāsito hṛi-
dyaḥ ko'pi sa vāsaraḥ samabhaval-loka-pramodojjvalaḥ ॥

(Inscrip. from Nepal, no. 23, Inscrip. of Queen
Lalita-tripura-sundari, v. 4, Ind. Ant. vol. ix.
p. 194).

KALYĀṆA—A class of the five-storeyed buildings, (same as Gṛiha-
kānta).

(M. XXIII. 30-32, see under Prāsāda).

KALYĀṆA-MANḌAPA—A wedding-pavilion.

(See details under Maṇḍapa).

KAVĀṬA—The leaf or panel of a door, a door.

(1) Vāstu-vidyā, (ed. Ġanapati śāstri), XIV. 1 :

Kavāṭa-dvitayam kuryān mātṛi-putry-abhidham budhaḥ ॥

(2) Kauṭīliya-Artha-śāstra, chap. XXIV, p. 53 :

Tri-paṇcha-bhāgikau dvau kavāṭa-yogau ।

(3) Kāmikāgama, LV :

Deva-dvija-narendrāṇām kavāṭa-yugalam matam ।

Anyayor ekam uddishṭam mahā-dvāre chatur-yugam ॥ 51

Aneka-śrīṅkhalopetaṁ bāhu-kunḍala-bhūṣitam ।

Kavāṭa-yugmaṁ kartavyam kokilārgala-saṁyutam ॥ 52

Bhitti-madhyād bahis tasyā(h) stambha-yoga-kavāṭa-yuk ।

Kavāṭa-yugalam vā-ekam ghāṭanodghāṭam samam ॥ 166

See also verses, 38, 49, 53.

Ibid. XLI. 8 :

Jālakaś cha kavāṭaś cha bāhye bāhye prakalpayet ॥

(4) Rāmāyaṇa, VI. 39. 27 etc. :

Purīm mahā-yantra-kavāṭa-mukhyam ।

(5) Mānasāra :

Yon(g)yam kavāṭa-yugmaṁ cha śreṣṭham madhyam cha
harmyake ।

(M. XIX. 152).

Dakṣhiṇe cha kavāṭe tu dvāraṁ kuryāt tu mukhyake |

Devānām cha manushyāṇām mahā-dvāraṁ kavāṭake |

(M. xxxviii. 9,11).

As compared with 'prākāra':

Dakṣhiṇasya kavāṭaṁ tu viśālādhikam āyataḥ |

Eka-dvi-tryaṅgulaṁ vāpi kavāṭaṁ syāt dvi-hastakam |

Kuryāt kavāṭa-dīrgheshu kshepaṇaṁ viśṛīṭo'dhikam |

Prākāre cha mahā-dvāraṁ kshudra-dvāraṁ kavāṭake |

(M. xxxix. 101, 102, 108, 115; see also 124-137).

- (6) "He, the emperor of the south, caused to be made of stone for Vijaya-nārājana temple, latticed window, secure door-frame, (dṛiḍha-kavāṭaṁ), door-lintel, kitchen, ramparts, pavilion, and a pond named the Vasūdeva-tīrtha."

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 72,

Transl. p. 61, Roman text, p. 142, line 7).

KĀKĀSHṬA—A synonym of Paryāṅka or bedstead.

(M. iii. 11-12, see under Paryāṅka).

KĀCHA—A house with a southern and northern hall.

(Bṛihat-saṁhitā, lxi. 40).

KĀNTA—A type of pavilion.

(M. xxxiv. 513-516, see under Maṇḍapa).

KĀNTĀRA—A large forest, a difficult road, a class of the six-storeyed buildings.

(M. xxiv. 13-14, see under Prāsāda).

KĀMA-KOSHṬA—A comfortable compartment, usually a bed-room, a temple of one of the 32 attendant deities.

Jayante bhāskaraṁ sthāpya(m) īṣe pāsupataṁ tathā |

Athavā kāma-koshṭhaṁ syād ālayaṁ kalpayet sudhīḥ |

Dvātriṁśan mūrtir evaṁ vā kuryāt tu parivāraṁ |

(M. xxxii. 58-60).

KĀMĀKSHĪ-DHARMA-MANḌAPA—A type of pavilion.

(Madras Museum Plates of Śṛigiri-bhū-pāla, v. 21-22,

Ep. Ind. vol. viii. pp. 311, 316, see under

Maṇḍapa).

KĀMYA—A class of buildings.

Pañcha-prākāra-harmyāṇām adhunā vakshyate kramāt ।

Kāmyādi-bheda-harmyāṇām tan-mānena vinyaset ।

(M. xxxi. 2-3).

Nitya-naimittikākhyādi-kāmyair api cha sarvabhiḥ ।

(M. XLVII. 27).

KĀRĀPAKA—Persons appointed to look after the construction of a temple.

Kārāpakas tu sūnuḥ pitāmahākhyasya satya-devākhyah ।

Goshṭhyā prasādaparayā nirupito janmanā sa vaṇik ॥

“The Kārāpaka selected by the Goshṭhi (assembly) to see this work through was Satyadeva, the son of Pitāmaha, who was a merchant by birth.” D. R. Bhandarkar also refers to Prof. Kielhorn, Ind. Ant. vol. XIX, p. 62, no. 53, “persons appointed to look after the construction of the temple.”

(Vasantagadh Inscript. of Varmalata, v. 9, Ep. Ind. vol. ix. pp. 192, 189, notes 4 and 3).

Cf. Gomanasa Karavakasa ।

“The gift of Gomāna the Karavaka ”(= kārāpaka).

(Four early Inscript. no. B, Ep. Ind. vol. XII. p. 301).

KĀRMUKA—A kind of village (M. ix. 3, 452-472, see under Grāma).

It is situated on the banks of a river or sea (Nadī-tīre'bdhi-tīre vā karmukam cha vinyaset, ibid. 459). Its plan is like a bow (Tad-dvayor vithi-bāhye tu karmukākāravat prithak, ibid. 463).

See further details under Grāma.

KĀRYA-SŪTRA—The plumb-lines drawn for the purpose of the sculptural measurement.

(M. LXVII. 93, see under Pralamba).

KĀLA-KŪṬA—A kind of poison, the cobra represented on the neck of the image of Śiva.

Grīvasya vāma-pārśve tu kāla-kūṭa-samanvitam ।

(M. LI. 80).

KĀLA-MUKHA—A kind of Phallus.

(M. LII. 2, LXVIII. 2, see under Liṅga).

KĀLIṄGA-(KĀNTA)—A class of the twelve-storeyed buildings once prevailing in the country along the Coromandel coast.

Madhya-kāntam iti proktaṁ tasya kuṭa-dvi-bhāgike |
Anu-śālā shaḍ-aṁśam syāt tasyāṅgam pūrvavad bhavet |
Evaṁ kāliṅga-kāntam syān nānakārāṅga-saṁyuktam |

(M. xxxi. 14-16).

KIRĪṬA—A diadem, a crown, a tiara.

Devānām bhū-patīnām cha mauli-lakṣhaṇam uchyate |
Jaṭā-mauli-kirīṭam cha karaṇḍam cha śirastrakam |

(M. xlix. 12-13).

Kirīṭa-makuṭam chaiva nārāyaṇāṁśa-yogyakam |

(Ibid. 18).

KIMBARA(-RĪ)—A crocodile, a shark.

Chitra-toraṇam.....grāha-kiṁbara-saṁyuktam |

(M. xlvi. 52-53).

Śyāma-varṇam mukham sarvaṁ kiṁbarī-makarāṇanam |

(M. xviii. 311).

In connection with the śālās or buildings :

Sarve(a)-śālā-nāsikā-toraṇādyaiḥ |

Patraiś chitraiḥ kiṁbarī-vaktra-yuktam |

(M. xxxv. 401-402).

In connection with the single-storeyed buildings :

Nāsikāgrāntam sarvaṁ kiṁbarī-samalaṅkṛitam |

(M. xix. 36).

KISHKU—A measure, a cubit of 24 or 42 aṅgulas.

Kishku(h) smṛito dvi-ratniś tu dvi-chatvāriṁśad aṅgulaḥ |

(Brahmaṇḍa-Purāṇa, part I, 2nd anuśaṅga-pāda, chap. 7, v. 99).

But according to the Suprabhedāgama (xxx. 25, see under Aṅgula), it is a cubit of 24 aṅgulas, which in the above Purāṇa (v. 99) is called aratni.

KĪRTANA—(also Kirttana)—A temple, a shrine.

(1) S(ś)ambhor yo dvā-das(ś)āpi vyarachayaḍ achirāt kirt-tanāni—"who erected (soon) twelve temple of Sambhu."

Mr. Telang at the suggestion of Pandit Bhagvan Lal.

(New Silāra copper plate grant, line 7, Ind. Ant. vol. ix. pp. 34, 36, and note 13).

- (2) Kartāpi yasya khalu vismayam āpa śilpī tan-nāma-kīrttanam
akāryyata rājñā ।

“ This is the abode of Svayambhu Śiva, and no artificially made (dwelling) ; Sṛī, (if she could be) seen, (would be) such as this. Verily even the architect who built it felt astonishment, saying ‘ (the utmost) perseverance would fail to accomplish such a work again ; aho ! how has it been achieved by me ? ’ (and), by reason of it the king was caused to praise his name. ” Dr. Fleet.

(Skt. and Old Canarese Inscript. no. CXXVII, line 14
f. Ind. Ant. vol. XII. pp. 159, 163. c.1).

- (3) Dr. Hultzsck referring to the passage quoted above says :
“ The word ‘ Kīrtana ’ has been understood in its usual and etymological sense by Mr. Fleet and the first translator (B. A. S. J. vol. VIII, p. 292 f., Mr. Prinsep) ; that sense is not at all appropriate here and the word must be taken to signify a *temple* ’. He then refers to the Śilāra grant mentioned above and quotes the following :

- (a) Kīrtanāni chg kārayet ।

“ Cause temples to be constructed.”

(Agni-Purāṇa, Bib. Ind. vol. I. p. III).

- (b) Kurvan kīrtanāni lekhyān śāsanāni.....prithivīm
vichachāra—he travelled the earth,.....constructing
temples, causing grants to be written, etc., (Bāna’s
Kādambarī).

- (c) Pūrta-kīrtanoddharaṇena tu—by the restoration of dilapidated works of public utility (such as tanks, wells, etc.) and temple.”

(Ind. Ant. vol. XII. pp. 228-229).

- (4) “ In addition to the authorities quoted by Bhandarkar in support of this meaning of Kīrttana (in no. 2 above),

I have since found that it is used in the same sense in the five inscriptions of Devalabdhī, the grandson of the Chandella king Yaśovarman and the son of Kṛishṇapa and Asarvvā, in the temple of Brahmā at Dudahi (Arch. Survey of Ind. vol. x. plate xxxii)." Dr. Fleet.

(Ind. Ant. vol. xii. p. 289, c.2).

- (5) Achīkarat kīrttanam—built temples.

(Gwalior Inscip. v. 15, Ind. Ant. vol. xv. pp. 203, 202, note 8).

- (6) Kīrttanam idam sarvvaṁ kārītam (a. line 9 f).

Kīrttanam idam sarvvaṁ api (b. line 8 f).

Sarvva-kīrttanam idam (c. line 5).

Śaktam kīrttanam idam (d. line 3).

Kīrttanam idam (e)

In all these places, 'Kīrttana' means a temple.

(Chandella Inscip. no. A, Dudahi stone Inscip. of Devalabdhī, a grandson of Yaśovarman, Ind. Ant. vol. xviii. p. 237).

- (7) Cf. Sa dakṣiṇārkkasya.... ..chakāra kīrttiṁ bahu-kīrtti-nāthah—he famous for many (good) deeds made the temple of Dakṣiṇārka.

(Gaya Inscip. of Vikrama-samvat 1429, lines 4-5, 8, Ind. Ant. vol. xx. pp. 314-315).

KĪRTI-VAKTRA—The mounmental face.

In connection with the 'mukha-bhadra' or front tebrnacle :

Tad-ūrdhve kīrti-vaktram tu nirgamākṛiti(r) bhavet ।

(M. xviii. 293).

KĪRTI-STAMBHA—A memorial or monumental pillar.

(Ahmadabad Arch. Burgess, Arch. Sur. new. Imp. series, vol. xxxiii. p. 94, see under Stambha).

KĪLA—A stake, pin, nail, wedge.

Etat tu pratimaṁ bhavet ।

Kīla-tāra-samādy-ardam dvi-guṇam vā galakā bhavet ।

(M. xii. 122-123).

In connection with joinery :

Mūlāgre kīlakam yuktam ārdha-prāṇam iti smṛitam ।
(M. xvii. 99).

In connection with the looking-glass :

Darpaṇasya tri-bhāgaikam mūle kīlāyataṁ tathā ।
(M. l. 120).

See also M. xxxix. 121-123.

KĪLA-BHĀJANA—The pin-hold.

In connection with the door :

Kīla-bhājanam ity-uktaṁ kīlānām tu pravakshyate ।
(M. xxxix. 119, see also 120-131).

KĪLA-ŚŪLAKA—The pin-point.

In connection with the door :

Kuryāt tat kavāṭānām yuktyā tat kīla-śūlakam ।
(M. xxxix. 128).

KUKSHI—The belly, a cavity, the middle part, the interior.

In connection with the foundations :

Grāmādīnām nagarādīnām pura-pattana-kharvaṭe ।
Koshṭha-kolādi-sarveshām garbha-sthānam ihochyate ।
Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha ।
Grāma-dvārasya yoge vā garbha-śvabhraṁ prakalpayet ।
(M. xii. 168-171).

In connection with the pent roof (lupā) :

Tat-sūtrād adho deśe kukshim jñātvā purordhvake ।
(M. xviii. 236).

In connection with the front tabernacle (mukha-bhadra) :

Pañchāmśa-dvi(-ya)mśa-tāraṁ syād ardham vā kukshi-vistṛitam ।
Kukshy-antaraṁ sadma-samyuktaṁ vātāyanam athāpi vā ।
(Ibid. 286-287).

In connection with the single-storeyed buildings :

Nāsī-tāraṁ tri-bhāgaikam kukshshi-tāraṁ iti smṛitam ।
(M. xix. 37).

In connection with the chariot (ratha) :

Vistāraṁ cha tridhā kṛtvā madhye kukshy(im)-aṁśakena tu ।

Pañcha-daśaṁ cha vipulaṁ nālaṁ kuksh(as)yā veśanam ।

(M. XLIII. 12,14).

In connection with the arch :

Ratnakārāṅgaṇair yuktaṁ kukshir āvṛita-lambitam ।

Toraṇasyopari deśe tu bhujāṅga-pāda-dvayor api ।

(M. XLVI. 59).

Mukhaṁ vakshaś cha kukshiś cha kaṭi-dīrghe dvā-daśaṁśakam ।

(M. LVII. 55).

Kukshi-tārāshṭa-mātraṁ syāt..... ।

(M. LX. 14).

KUKSHI-BANDHA—A class of bases ; it has four types differing from one another in height and the addition or omission of some mouldings.

(M. xiv. 319-359, see under Adhishṭhāna).

KUCHA-BANDHANA—An ornament for the (female) breast.

Kucha-bandhana-samyuktaṁ bāhu-mālā-vibhūṣiṇī ।

(M. LIV. 12).

KUNJARA—A type of building which is shaped like the elephant's back, is 16 cubits long and broad at the bottom, and has a roof with three dormer-windows.

(1) Bṛihat-saṁhitā (LVI. 25, J. R. A. S., N. S., vol. VI. p. 319).

(2) Matsya-Purāṇa (chap. 269, v. 36, 41, 49, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāsāda).

KUÑJARĀKSHA—(cf. Vātāyana)—A window resembling the elephant's eye.

Nāga-bandhaṁ tathā valli gavākshaṁ kuñjarākshakam ।

..... eshāṁ vātāyanam rūpam ।

(M. XXXIII. 581, 582, 585).

Gavākshākāram yuktyā cha paṭṭikordhve samantataḥ ।

Kuñjarāksham alakshaṁ vā patra-pushpādy-alakṛitam ।

(M. XLIV. 22, 23),

KUṬI—(see Gandha-kuṭi)—A hall, a cottage.

Kosaṃba-kuṭi—"The hall at Kausāmbi." Dr. Hultsch.

(Bharaut Inscript. no. 39, Ind. Ant. vol. xxi. p. 230).

KUṬIKA—A village under one head-man.

Eko grāmaṇiko yatra sa-bhṛitya-parichāraḥ |

Kuṭikaṃ tad vijānīyād eka bhogaḥ sa eva tu ||

(Kāmikāgama, xx. 4).

KUTUMBA-BHŪMI—The ground for houses, a site where a house is built.

Kuṭumba-bhūmi-mānaṃ tu vāṭa-kshetra-vivarjitam |

(Kāmikāgama, xxi. 3).

KUTṬIMA—A floor, a base, a wall, a pavement, a cottage, a small house, the ground prepared for the site of a building, a paved ground.

It is also used as a synonym of Prastara or entablature.

(M. xvi. 2-4, see under Prastara).

(1) Same as adhiṣṭhāna or the base of a column :

Adhiṣṭhāna-vidhiṃ vakshye śāstre saṃkshipyate'dhunā |

Trayodaśaṅgulam ārabhya śaṭ-śaḍ-āṅgula-varḍhanāt |

Chatur-hastāvasānaṃ syāt kuṭṭima-dvādaśonnatam |

(M. xiv. 1-3).

Janmādi-vājanāntaṃ syāt kuṭṭimodayam īritam |

(Ibid. 9).

Vimāna-śāleshu cha maṇḍapeshu |

Nidhāna-sadmēshv-api gopureshv-api |

Eteshv-adho-deśa-talopapīṭhe |

Tasyopariśṭhāt kṛita-kuṭṭimāni |

(Ibid. 397-400).

Referring to the entablature :

Śaḍ-vidhaṃ kuṭṭimottuṅgaṃ prastarodayam īritam |

(M. xvi. 4).

In connection with the four-storeyed buildings :

Tad-ūrdhve pāda(m)-bandhānśaṃ gopānochchaṃ tad-ardha-
kam |

Tad-ūrdhvo kuṭṭimam chāṁśam sārḍha-pakshāṅghri-tuṅga-
kam |

(M. XXII. 36-37).

In connection with the gopura or gate-house :

Dvi-bhāgam chopapīṭhochham tasmād ekāṁśa(m) kuṭṭi-
mam |

(M. XXXIII. 249).

(2) As a synonym of the wall (bhitti)

..... dvāri kuṇḍam cha kuṭṭimam ||

Bhitter ākhyeyam ākhyātam..... ||

(Kāmikāgama, LV. 199-200).

As a member (lit. limb) of the base :

Masūrakam adhishṭhānam vastvādhāram dharātaḥ |

Talam kuṭṭimādy-aṅgam adhiṣṭhānasya kīrtitam ||

(Ibid. 202).

(5) Prāsāda-śata-sambādham maṇi-pravara-kuṭṭimam |

Kārayāmāsa vidhivad dhema-ratna-vibhūshitam ||

(Mahābhārata, XIV. 25, 22).

.....prāsādaiḥ sukritoḥhrayaiḥ ||

Suvarṇa-jāla-samvṛitair maṇi-kuṭṭima-bhūṣhaṇaiḥ ||

(Ibid. I. 185. 19-20).

(4) Kuṭṭimc'strī nibaddhā-bhūś chandra-sālā śirogṛham |

Commentary : Pāṣāṇādi-nibaddhā-bhūḥ sa kuṭṭima ity-ekam |

(Amarakosha, II. 5-8).

✓ (5) Gṛham kāñchana-kuṭṭimam |

(Rāmāyaṇa, VI. 37, 27 etc.).

(6) Tan.....pathi.....mamlatur na maṇi-kuṭṭimochitau |

(Raghuvamśa, ed. Stenzler, II. 9).

(7) Pādāṅgushṭhālulita-kusume kuṭṭime |

(Mālavikāgnimitra, ed. Tullberg, II. 27).

(8) Vēdikeyam tu sāmānyā kuṭṭimānām prakīrtitā |

(Vāstu-vidyā, ed. Ganapati Sastri, IX. 19).

✓ (9) Maṇi-kuṭṭima—"jewel-paved floor".

(Kadamba plates of Prabhutavarsha, line. 29, Ep. Ind.

vol. IV. pp. 341, 342).

- (10) Vāpī-kūpa-taḍāga-kutṭima-maṭha-prāsāda-satrālayān |
 Sauvaṇṇa-dhvaṇa-toraṇāpaṇa-pura-grāma-prapā-maṇḍapān ||
vyadhāpayad ayaṁ Chaulukya-chūḍā-maṇiḥ |

Here 'kutṭima' is evidently a detached building.

(Śrīdhara's Devapattana Prasasti, v. 10, Ep. Ind.
 vol. II. p. 440).

- (11) Maṇi-kutṭima—"jewel-paved floor." "And it must have been an uncommonly magnificent building, for nearly the sixth part of whole inscription (of 103 lines) is devoted to its description, and its erection is the only deed of the king, which the author has thought worth mentioning. The temple spoken of here must, therefore, necessarily be that splendid Śiva temple which, according to the Baroda-grant, was built by Kṛishṇa on the hill of Etāpura, the modern Elurā."

(Kadaba plates of Prabhutavarsha, line 34, Ep. Ind.
 vol. IV. p. 337 and note 2; Ind. Ant. vol. XII. p. 159
 and p. 228 f).

- (12) Śrīkṛishṇa-kshiti-pāla-datta-maṇibhir vidvat-kaviṇām gṛihā
 nānā-ratna-vichitra-kutṭima-bhuvo ratnākaratvaṁ gatāḥ—
 "Through the precious stones presented by the glorious king Kṛishṇa, the houses of the learned and the poets have pavements (? floor) sparkling with jewels of different kinds, and have (thus) become jewel-mines."

(Two inscrip. of Krishnaraya, no. A, Mangalagiri
 pillar Inscrip. v. 7, Ep. Ind. vol. VI. pp. 118, 128).

- (13) Maṇi-kutṭima-vithīshu muktā-saikata-setubhiḥ |
 Dānāmbūni nirumdhānā yatra krīḍanti bālikāḥ ||

"There the girls play on roads paved with precious stones, stopping by embankments of pearl and the water poured out at donations."

(Vijayanagara Inscrip. of Harihara II, v. 27, H., S. I.
 vol. I. no. 152, pp. 158, 160).

- (14) Lokaika-chūḍāmaṇinā maṇi-kuṭṭima-saṅkrānta-prati-bimba-vyājena svayam avatīrya....!

“The sun..... under pretence of seeing his reflection in the jewelled floor.”

(Ep. Carnat. vol. XII. Gubbi Taluq, no. 61, Roman text, p. 49, line 32, Transl. p. 29, line 20).

KUDYA —A wall, plastering.

Bhittih strī kuḍyam |

‘Bhittih kuḍye prabhede cha’ iti Haimaḥ |

‘Kuḍyam bhittau vilepane’ iti Medinī |

(Amarakosha, 2, 2, 4).

- (1) Prāsāda-harmya-valabhī-līṅga-pratimāsu kuḍya-kūpeshu |

“In the temple, mansion, roof, phallus, image (idol), wall, and tank (the cement should be used).

(Bṛīhat-saṁhitā, LVII. 4, J. R. A. S. N. S., vol. VI. p. 322).

- (2) Śilayā cha mṛidāpy-athavā taruṇā rachayed atha kuḍyam atīva-dṛiḍham |

Tad-ihottara-vistarataḥ sadṛiṣaṁ bahalaṁ kathitaṁ talipādi-yutam ||

Svotsedha-darāṁśaika-hīna-mastakam eva tat |

Kuḍyam kuryād bahir-bhāgaṁ svāntar-bhāgaṁ bhavet samam ||

(Vāstuvidyā, ed. Ganapati śāstri, xv. 1-2).

- (3) Para-kuḍyam udakenopaghnaṭo—“cause to collect and thereby injure the wall of a neighbouring house.”

(Kauṭīliya-Arthaśāstra, chap. LXV. p. 167).

- (4) Pañchālindaṁ shaṭ-kuḍyam bahir āndhārikāvṛtaṁ ||

Līṅge śilānte cha krodhe bhitti(h) pañchāśa-varj taḥ |

Kimchin nyūnam alindaṁ vā śeṣaṁ kuḍyeshu , ojayet ||

(Kāmikāgam, L. 83, 87).

Jālakam phalakaṁ śailam aishṭaṁ kuḍyam cheshyate |

Jālakair bahubhir yuktaṁ jālakam kuḍyam ishyate ||

Nishpādaṁ vā sa-pādaṁ vā kuḍyam śailam atheshṭakam |

Athavā mṛiṇmayam vāpi kuḍyam ishṭam dvijottamāḥ ||

Kudye stambha-latā karyā vastvādhārasya chopari ।
Vedikordhvādhāre kūṭa-koshtādinām tridhā smṛitaḥ ॥

(Ibid. LV. 94, 97, 98).

Jālakā cha kavāṭas cha bāhye bāhye prakalpayet ।
Sarvataḥ kuḍya-saṁyuktaṁ mukhya-dhāmātra kīrtitam ॥
Anta-vivṛita-pādaṁ cha bāhye kuḍyaṁ prakīrtitam ॥
Bahir abhyantare mukhya-gehaṁ vidhiyate ॥

(Ibid. XLI. 8, 9, 14).

- (5) In connection with the number of walls (sāla) in the buildings
of the kings of various ranks :

Ekādikaṁ tri-sālāntaṁ paṭṭadharādibhis tribhiḥ ।
Prāhārakāstragrāhābhyāṁ kuḍyam etaḍ (? ekaṁ) dvayāntakam ।

(M. XL. 42-43).

Geha-tridhaika-parito bahi(h) kuḍya-tāram ।

(M. LIII. 59).

Kuḍyā(ama)ty-adhika-hīnaṁ ched vistāre chodaye'pi vā ।
Dvi-jāti-sarva-varṇānām sarva-nāśakaraṁ bhavet ।

(M. LXIX. 57, 58).

KUDYA-STAMBHA—The column of the wall, thus the pilaster or
a square pillar projecting from the wall.

Śilā-stambhaṁ śilā-kuḍyam narāvāse na kārayet ॥

(Kāmikāgama, xxxv. 161).

In connection with the foundations :

Kuḍya-stambhe gṛiha-stambhe harmya-garbhaṁ vinikshipet ।

(M. XII. 132).

Referring to the pillar :

Tri-chatus-pañcha-śaṇ-mātraṁ kuḍya-stambha-viśālakam ।

Tad-dvi-guṇitaṁ vāpi tri-guṇaṁ vā chatur-guṇam

Etat(s) kampa(-bha)-viśālaṁ syād athavā tuṅga-mānataḥ ।

(M. xv. 14-16).

See Chalukyan Architecture, Arch. Surv. New Imp. series, vol.
XXI. plates XVI, XLVI, fig. 3; plate LXXVIII, figs. 1, 2; Buddhist
Cave Temples, ibid. vol. IV. plate XVIII, no. 3; plate XXII, no. 2;
plate XXIX. no. 2.

KUṆḌA—A pool or well in or about a temple.

Sarvataḥ kuṇḍa-samyuktam griha-dvāra-samanvitam ।

(Kāmikāgama, xxxv. 64).

“At Kapaḍvanj.....is a large square kuṇḍa or reservoir in the market place. This occupies an area about a hundred feet square, with a platform below the first descent, from which a series of short stairs, parallel to the sides, lead down from one narrow landing to another, and reaching a broader one about 33 feet from the first. Between each pair of descending steps in each of five tiers is a niche—some hundred and thirty-six in all—originally occupied by images.....In the centre is a deep well about nine and a half feet square.”

(Ahmadabad Arch, Burgess, Arch. Surv. New.

Imp. series, vol. xxxiii, p. 94, plates lxxx, lxxxi).

KUṆḌIKĀ—A water pot on the hand of an image.

Kuṇḍikā chāksha-mālā cha vāme vāme kare kramāt ।

(M. LI. 31).

Kuṇḍikā vāma-haste cha dhārayet tu sarasvatī ।

(M. LIV. 22).

KUNTALA—A head gear, a lock of hair.

Devānām bhūpatīnām cha mauli-lakṣhaṇam uchyate ।

Jaṭā-mauli-kirīṭam cha karaṇḍam cha śirastrakam ।

Kuntalam keśa-bandham cha dhammillālaka-chūḍakam ।

Makuṭam cheti khyātam..... ।

(M. XLIX. 12-15).

Dukūla-vasanopetaṁ makuṭam kuntalam tu vā ।

(M. LIV. 78).

Kechit tu kuntala-nibham tuṅgam makuṭam kuntalam tu vā ।

(Ibid. 119).

KUBJAKAK—(cf. Nagara)—Hump backed, crooked; a town of the similar plan (cf. Kānya-kubja); according to the Kāmikāgama, it is a suburb or a place on the confines of any city or large village.

Grāmādīnām samīpaṁ yat sthānaṁ kubjam iti smṛitam ||

(Kāmikāgama, xx. 15).

Sarveshām nagarādīnām bhedaṁ lakṣhaṇaṁ uchyate |

Kubjakaṁ pattanaṁ chaiva..... |

.....durgam aśṭa-vidhaṁ bhavet |

(M. x. 37, 40, 42).

KUMĀRĪ-PURA—A gymnasium or school for higher studies.

Sotsedha-randhra-prākāraṁ sarvataḥ khātakāvṛitam |

Ruchaka(h)-pratika-dvāraṁ kumārī-puraṁ eva cha ||

Dvi-hastaḥ srotasā śreshṭhaṁ kumārī-puraṁ aṅchatām |

Hasta-śato daśa-śreshṭho navahasto'sṭha eva cha ||

(Brahmānda-Purāṇa, part I, 2nd anusāṅga-pāda,
chap. 7, v, 103, 104).

Prākāra-madhye kṛtvā vāpīm puṣkariṇīm dvāraṁ chatuṣ-śā-
lām adhyardhāntarānikam kumārī-puraṁ muṇḍa-harmyaṁ
dvi-talaṁ muṇḍaka-dvāraṁ bhūmi-dravya-vaśena vā tri-
bhāgādhikāyāmāḥ bhāṇḍa-vāhinī(h)-kulyāḥ kārayet |

(Kauṭīliya-Arthaśāstra, xxiv. 54, see translation
under Chūli-harmya).

KUMUDA—The water-lily. "A semi-circle projecting from a
vertical diameter. It is chiefly employed in cornices and bases. It
corresponds with the astragal (a small circular moulding ornamented
with a bead or reel), or with torus" (a large convex moulding used
principally in the bases of columns). (Rām-Rāz, Arch. Hind. p 23).
In bases it may be triangular or hexagonal.

(M. xiv. 83).

In connection with the foundations :

Janmāntaṁ vāthavā prāntaṁ kumudāntaṁ vā galāntakam |

Paṭṭikāntaṁ kṣhipech chāpi vinyaset prathameshṭakam |

(M. xii. 202-203).

A moulding of the base (M. xiv. 12, etc. see the lists of mould-
ings under Adhiṣṭhāna).

A moulding of the throne :

Tach-chhesham dvi-bhāge tu kumudaṁ vṛittakṛtis tathā |

(M. xlv. 136).

A head gear :

Eteshām mahishībhyām(shyoh) cha dhammilla(m) kumudā-
kṛitam |

(M. XLIX. 28).

KUMUDA-BANDHA—A class of bases, it has four types differing from one another in height and in the addition or omission of some mouldings.

(M. XIV. 65-108, see under Adhishṭhāna).

KUMBHA—(see Kalaśa)—A pitcher, the capital, a moulding, the cupola.
(M. XIV. 33, etc., see the lists of mouldings under Adhishṭhāna).

A kind of building (see under Ghaṭa).

A part of a column (Suprabhedāgama, XXXI. 58, see under
Stambha).

A pinnacle :

Prāsādam apy-amala-kāñchana-kumbha-saṃpāta-saṃbhāvanīyam
akarod anukarmma śilpaiḥ |

(Chebrolu Inscip. of Jaya, postscript, lines 9-11, Ep.
Ind. vol. v. pp. 150, 151).

Ghanam prāsadam nava-hema-kumbha-kalitam ramyam mahā-
mañṭapaṃ—a solid temple adorned with nine golden pinnacles
and a beautiful large hall.

(Mangalagiri Pillar Inscip. v. 51, Ep. Ind. vol. VI. pp. 125, 115).

Prottuṅge'py-aparājiteśa-bhavane sauvarṇṇa-kumbha-dhvajāropi
rūpyaja-mekhalā-vitarāṇas tasyaiva devasya yaḥ....|

“He placed a golden cupola (kumbha) and a flagstaff (dvaja) on
the temple of (the god) Aparājiteśa, to whom at the same time
he gave a silver girdle”. Prof. Kielhorn.

(The Chahamanas of Naddula, no. C, Sundha hill
Inscip. of Chāchigadeva, v. 51, Ep. Ind. vol. IX.
pp. 78, 74).

Prāsādam ūrddhva-s(s)ikhara-sthira-hema-kumbham— “(Into)
the temple, (which by the stately display of) firm golden capitals
upon lofty spires.”

(Bhubaneswar Inscip. v. 15, Ep. Ind. vol. XIII. pp. 152. 154).

KUMBHAKA—The base of a column.

Ayam kumbhaka-dānam. . . .

“This pillar-base (where the inscription is written) is the gift of”. . . .

The same inscription is repeated on many other bases of pillars.

(Catalogue of the Arch. museum at Mathura,
sections 21, 22, 25, 30, 32, pp. 176, 177, 178).

KUMBHA-PANJARA—A niche in the wall. It consists of a vase, a pilaster and a little pavilion (pañjara) at the top (compare Pañjara).

KUMBHA-PĀDA—Literally the pillar at the foot of a pitcher, an upper pillar of the two-storeyed buildings (M. xx. 63), of the bedstead (M. XLIV. 59).

KUMBHA-BANDHA—A class of bases, it has five types differing from one another in height and in the addition or omission of some mouldings.

(M. xiv. 195-239, see under Adhishṭhāna).

KUMBHĀLANKĀRA—Ornaments of the column, mouldings of the pedestal, base and entablature.

(M. xv. 201-232, see under Upapīṭha, Adhishṭhanā, and Prastara).

KUMBHA-STAMBHA—(see Kumbha-pāda)—A small pillar, generally employed at the upper part of a structure.

(M. xv. 72-200, see under Stambha).

KULA-DHĀRAṆA—A type of pavilion.

(M. xxxiv. 262, see under Maṇḍapa).

KULĀBHA-DVĀRA—A front door, the threshold.

(M. xxxiv. 365).

KULIKĀNGHRI(KA)—(see Stambha)—An ornament of the entablature, the main pillar.

Vallikā patra-vallī cha chitrāṅgaṁ kulikāṅghrikam ।

Etat paryāya-vākyāni..... ।

(M. xvi. 54-55).

KUHARA—A window, the interior windows.

Tatra shad-āsrir merur dvādaśa-bhaumo vichitra-kuharaś cha |

Commentary : Kuharā abhyantara-gavākshāḥ |

(Bṛihat-saṁhitā, LVI. 20, J. R. A. S., N. S., vol. VI. p. 318).

Merur dvādaśa-bhaumo vividha-kuharaś cha |

(Bhavishya-Purāṇa, chap. 130, v. 27).

KULI(Ī)RA—A crab, a part of the joinery shaped like a crab.

(M. XVII. 153).

KŪṬA—The peak or summit, head, top.

(1) The top of a building : karṇa-kūṭa, śālā-kūṭa (M. XIX. 55, 57, XV. 134, LX. 45, LXX. 20).

(2) Ekaika-bhāgaṁ syāt tu kūṭa-śālādikaṁ nayet |

Adho bhāga-dvayenātha kūṭam ekena vā bhavet |

Kūṭa-śālā (v. 92), mūla-kūṭa, vāṇa-kūṭa (95).

(Kāmikāgama, L. 88, 80, 92, 95).

(3) Pinnacle: Māṭa-kūṭa-prākāra-khaṇḍa-sphuṭita-jirṇapoddhāra-kam—for the repairs of whatever might become broken or torn or worn-out belonging to the enclosure, with beautiful pinnacles.

(Inscrip. at Ablur, no. E, lines 59, 76, Ep. Ind. vol. v. pp. 249, 257, 250, 258).

Śivāgamokta-vāge parvata-pramāṇada degulamaiṁ tri-kūṭa-vāge—in accordance with Śiva traditions, founded a temple with three pinnacles, as vast as a mountain.

(Ibid no. E, line 74, Ep. Ind. vol. v. pp. 250, 258).

(4) Tārā-gaṇeshūnnata-kūṭa-koṭi-taṭārppitāsūjvala-dīpikāsu |

“Like clusters of stars the bright lamps be placed on its pinnacles.”

(Ep. Carnat. vol. XII. Gubbi Taluq, no. 61, Roman text, p. 49, lines 28; Transl. p. 29, line 17).

- (5) Śāmbhoś chāru-subhair akāri bhavanam pāshāṇa-kūṭair idam ।

“He built this temple of Śāmbhu with beautiful and brilliant most excellent stones.” Dr. Bühler.

This translation of kūṭa does not seem to suit the context.

(Two Skt. Inscript. in the British Museum, no. 1, line 12, Ind. Ant. vol. XIII. p. 251).

- (6) Aneka - ratna - khachita - ruchira-maṇi-kalaśa-kalita-kūṭa-koṭi-ghaṭitam apy-uttuṅga-chaityālayam—(having erected) a lofty Chaityālaya, with ‘kalaśas’ or towers surmounted by rounded pinnacles set with all manner of jewels.”

(For ‘kalaśa’, Mr. Rice has put in ‘gopura,’ perhaps a slip).

(Ep. Carnat. vol. VI. Mūdgere Taluq, no. 22, Roman text, p. 148, line 12; Transl. p. 63, para 2).

- (7) Śrī-vīra-somanātha-devara tri-kūṭa-devālaya—the three-pinnacled temple of the god Vīra-Somanātha.

(Ep. Carnat. vol. VII. Channagiri Taluq, no. 32, Roman text, p. 322, line 18; Transl. p. 183).

KŪṬA-KOŚṬHA—A compartment on the top of a building.

(Kāmikāgama, LV. 123-130, see under Kārṇa-kūṭa).

KŪṬA-ŚĀLĀ—A small room on the top of a building.

Kūṭa-śālā sabhām kṛitvā bhoga-bhogyam viśeshataḥ ॥

Kūṭa-śālā-yutam vāpi kūṭa-śālāntam eva cha ।

Prākāreṇa samāyuktaṁ gopureṇa vidhiyate ॥

(Suprabhedāgama, XXXI. 113, 120).

KŪPA—A well.

- (1) Dewal Praśasti of Lalla the Chhinda (verse 20, Ep. Ind.

vol. I. pp. 79, 83).

- (2) Śrīdhara’s Devapattana Praśasti (verse 10, Ep. Ind.

vol. II. p. 440).

- (3) A well with flights of steps :

Śīta-svādu-viśuddha-bhūri-salilam sopāna-mālojjvalam ।

..... kūpaṁ chainam akārayad ।

(Gangdhar stone Inscript. of Visvavarman, lines 38, 39, C. I. I. vol. III, F. G. I., no. 17, p. 76).

- (4) Ānaṁda-putreṇa Saṁgamitreṇa kue (kūpa) kaṭite mata-pitae puyae sava-satana hida-suhae—This well was excavated by Saṁgamitra, the son of Ananda, in honour of his father and mother (and) for the well-being and happiness of all beings.

(Paja Inscript. of the year III, New Kharoshṭhi Inscript from the Lahore Museum, no. II, line 2, Ind. Ant. xxxvii. p. 65).

- (5) Khane kūpe Dashaverāṇa—he dug well of Dashaveras.

(Inscript of Ara, lines 4-5, Ind. Ant. vol. XLII. p. 133).

KŪṬĀGĀRA—(see Kūṭa-śālā)—A small room at the top of a building.

Rāmāyaṇa (I. 5. 15, etc.) :

Kūṭāgaraiś cha saṁpūrṇām indrasyevarāvatīm ॥

Commentary : Kūṭākhyair āgaraiḥ strīṇām krīdā-grīhair iti yāvat kūṭāḥ śālāgarām grīham anye ।

KRISHṆA-MANḌALA—The iris of the eye of an image.

(M. LXV. 66, LXVI. 65, LXX. 69).

KEYŪRA—The armlet worn on the upper arm of an image.

(M. L. 14, LIV. 13, etc.).

KERALA-(KĀNTA)—A class of the twelve-storeyed building, once prevailing in the ancient country of Kerala.

Tad eva bhūta-bhāgena kshudra-śālā-viśālakam ।

Hārā cha tat-tri-bhāgena yuktyā cha samalaukṛitam ।

Śeṣam prāg-ukta-vat kuryād eva(m) kerala-kāntakam ।

(M. xxx. 28-30, see under Varāṭa, 17-27).

KEŚA-KŪṬAKA—The tip of the hair, the top knot.

(M. L. 301, see Ushṇisha).

KEŚA-BANDHA—A head gear.

(M. XLIX. 14, 88, LIV. 88, see details under Bhūṣaṇa).

KEŚARA—A lion's or horse's mane, the filament of a lotus, a moulding, a type of building.

A class of the single-storeyed buildings (M. XIX. 173-175, see under Prāsāda).

A class of the three-storeyed buildings (M. XXI. 31-39, see under Prāsāda).

KAILĀŚ(S)A—A type of building which is twenty-eight cubits wide, has eight storeys, and turrets.

(1) Bṛihat-saṁhitā (LVI. 21, J. R. A. S., N. S., VI. p. 319 see under Prāsāda).

(2) A class of the three-storeyed buildings.

(M. XXI. 52, see under Prāsāda).

(3) Matsya-Purāṇa (chap. 269, v. 32, 47, 53, see under Prāsāda).

(4) Bhavishya-Purāṇa (chap. 130, v. 28, see under Prāsāda).

(5) A building with four śālās (compartments) and four kūṭas (towers or domes) :

Chatuḥ-śālā-chatuṣ-kūṭa-yuktaḥ kailāśa eva hi ||

(Suprabhedāgama, XXXI. 42).

A class of buildings, circular in plan and named as follows :

(1) Balaya, (2) Dundubhī, (3) Padma, (4) Mahā-padma, (5) Varddhanī, (6) Ushṇīsha, (7) Śaṅkha, (8) Ka'asa and (9) Sva-vṛiksha.

(6) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 24-29, see under Prāsāda).

(7) Agni-Purāṇa (chap. 104, v. II, 17, 18, see under Prāsāda).

KOKILA—A moulding of the throne.

(M. XLV. 125, see under Simhāsana).

KOKILĀRGALA—A latch, bolt or bar attached to the throne.

Aneka-śṛiṅkhalopetaṁ bahu-kuṇḍala-bhūṣitam |

Kavāṭa-yugmaṁ kartavyaṁ kokilārgala-saṁyutam |

(Kārikāgama, LV. 52).

KOṬA—A fort, a hut, a shed.

Atyuchair bhitti-bhāgair divi divasa-pati-syandanam vā vi-
grihṇan yenākāri koṭaḥ ।

“By whom the fort (in this place) was built, which perhaps may
arrest the chariot of the sun in the sky by its high walls.”

(An Abu inscrip. of the reign of Bhimadeva II, v. 9,
Ind. Ant. vol. XI. pp. 221, 222).

KOṆA—A class of buildings.

(Kāṁikāgama, XLV. 55-58, see under Mālikā).

KOṆA-PĀRĀVATA—(see Kapota-pālikā)—A dove-cot or doveridge.

(Vāstu-vidyā, XVI. 27, 36, see under Kapota-pālikā).

KOṆA-LOSHṬA—A moulding, the finial.

(See details under Loshṭa).

KOLAKA—A measurement of two aṅgulas (see Aṅgula), a fort, a
village, a building material.

A kind of village (M. IX. 486, see under Grāma).

A kind of fort (M. X. 41, see under Durga and Nagara).

Some fruit or material employed in the foundation-pit.

(M. XII. 98).

KOLHI-VEŚMIKĀ—A hall-mansion.

Śrī-kṛishṇagiri-mahārāja-mahā-vihāre upāsama-kolhiveśmikāḥ
śachīvarikāḥ sametā akshainītiḥ drāmmā-sataikena kārā-
pitāḥ—“have had hall-mansions (suitable) for meditation
built at this great monastery of the famous mount of
Kṛishṇa and have given as a perpetual endowment one
hundred drammas”.

Śrīmat-kṛishṇa-giri-mahā-vihāre bhadra-śrī-vishṇu-bhikshūnām
tatrasthārya-(saṁghasya) drammānām śatamekaṁ (datvo)
paśamana-saḍṛiśām chīvarikādi-lābha-samanvitām kolhi-
veśmikām kshityām nyavivīśat—“gave one hundred

drammas to the monks of the worshipful community dwelling at the great monastery of the famous mount of Kṛishṇa, and caused to be built in the ground a hall-mansion suitable for meditation.” Dr. Hultzsch.

The translations quoted above are it should be noticed, too free.

The term ‘kolhi’ also does not sound like a Sanskrit word; but there are words like kalhaṇa; there is a phonetic resemblance between ‘kolhi’ and ‘kulya’ which means something belonging to the family and hence ‘main’ or ‘chief.’

(Three Inscip. from Kaṇheri, no. 15, line 4 f; no. 43 A, line 2 f. Ind. Ant. vol. XIII. pp. 134, 135, 136).

KOŚA-MANḌAPA—A store-room, a treasury.

(M. XXXII. 68, see under Maṇḍapa).

KOSHṬHA—A store-room, a granary, a chamber, a wall.

Eka-nāsikayā yuktaṁ pañjarāṁ samudāhṛitaṁ ।

Kūṭeshu nāsikā-yuktaṁ kosṭhaṁ etat prakīrtitaṁ ॥

(Suprabhedāgama, XXXI. 80).

KOSHṬHAKA—A part of the pillar, a granary, a surrounding wall.

Koshṭhakāstv-īha chatvāraś chatush-koṇeshu chaiva hi ।

(Suprabhedāgama, XXXI. 50).

Koshṭhakaṁ tad-dvi-pārśve tu janma-pādākṛiti(s) tathā ।

(M. xv. 85).

Āstāṁ tāvat pratolī tad-upavirachitaṁ koshṭhaka-dvāṁ-
dvam etat prauchhair ālāna-yugmaṁ vijaya-(vara)-kareḥ
(kariṇaḥ) śatru-lakshmyāś cha sadma—“near the gate way
were constructed two granaries.”

(Hānsi Stone Inscip. of Prithvirāja, V. S. 1224,
v. 6, Ind. Ant. vol. XLI. pp. 19, 17).

KOSHṬHA-ŚĀLA—A kind of closed hall.

(M. XXVI. 37, see under Śāla).

KOSHṬHA-STAMBHA—A kind of pillar, a pilaster.

(M. xv. 84-87, see under Stambha).

KOSHṬHĀGĀRA—A store-house.

Śrāvastīyānām mahā-mātrāṇām śāsanaṁ mānavasiti-kaṭāt ।

Śrīmati vaṁśa-grāme evaite dve koshṭhāgāre (duve koṭṭagalani)
tri-garbhe..... ।

(Translated into Sanskrit by Dr. Bühler).

“ The order of the great officials of Śrāvasti (issued) from
(their camp at) Mānavasitikāṭa ”.

“ These two store-houses with three partitions, (which are situated)
even in famous Vaṁśagrāma), require the storage of loads
(bhāraka) of black Panicum ”.

(Sohgaura copper plate Inscript. 1-2, Ind. Ant.
vol. xxv. pp. 265, 262 ; see B. A. Society proceed-
ings of 1894, p. 84 f).

Nārāyaṇa-devara koṭṭāravan ākalpam age yakśheśana bhaṇ-
dāram enalu mādisidan udāraṁ ballāla-deva dharāṇi-nāthaṁ ।

“ Erected a kottāra (koshṭhāgāra) giving it the name of
Yakśheśa-bhāndāra (= store-house). ”

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 20,
Roman text, p. 119, line 3 f ; Transl. p. 52).

KAUTUKODAYA—(compare Utsava and see Utsedha)—A kind of
height.

Utsave(-savasy) chārdha-mānena kautukodayam iritam ।

(M. LXI, 22, see context under Utsava).

Nābhyaṇtaṁ meḍhra-sīmāntaṁ nava-mānaṁ chotsavodayam ।

Tad-ardhaṁ kautukotsedhaṁ kanyasādi trayam trayam ।

(M. LXIV. 27-28, see context under Utsava).

KAUŚALYA—A pavilion with fifty-six pillars.

(Matsya-Purāṇa, chap. 270, v. 8, see under Maṇḍapa).

KAUŚIKA—A type of pavilion.

(M. xxxiv. 249, see under Maṇḍapa).

KRĪDĀ-KETANA—A pleasure-house.

Tīrthottuṅga-sarasvatī-kṛita-parishvaṁgasya sārasyatam ।

Krīdā-ketanam etad atra vidadhe vārāṁnidhe rohdasi ॥

“(The poet Nānāka erected here) this Sārasvata pleasure-house on the banks of the sea that has been embraced by the high Tirtha (sacred banks) of the Sarasvatī.”

(Sanskrit Grants and Inscip. Prasāsti no. iv, 33,
Ind. Ant. vol. xi. pp. 103, 106).

KSHAṆIKA-BERA—An idol for temporary use (M. LXVIII. 26, etc.).

KSHAṆIKĀLAYA—A temple where temporary idols are worshipped.
(M. LXI. 127).

KSHUDRA-GOPĀNA—(see Gopāna)—The small beam, a moulding of the entablature.

(Kāmikāgama, LIV. 2, see under Prastara).

KSHUDRA-NĀSĀ(-Ī)—The small nose, a moulding resembling the nose, a vestibule.

It terminates by the beam in entablatures; all the kshudra-nāsās correspond to lower pillars; and that corresponding to the karna-pāda (side-pillar) is half of the forepart of the column (or entablature).

(M. XVI. 92-95, XLVI. 24, etc.).

Tilaka-kshudra-nāsī-yukta-toranaiś cha samanvitam (vimānam) ||

(Kāmikāgama, L. 93).

See Amarakosha (II, ii, 15) under Gopāna.

KSHUDRA-ŚĀLĀ —A small hall, room or house.

Kshudra-śālā-pradeśe tu sarvālaṅkāra-saṁyutam |

(M. XXVI. 71 see Śālā etc.).

KSHUDRĀBJA—A small lotus, a moulding of the pedestal.

(M. XIII. 61, etc., see the lists of mouldings under Upapīṭha).

KSHEPAṆA—The projection. A moulding above the plinth in pedestal, generally placed between a dado and cyma, a fillet and cyma, or a petal and fillet. Etymologically it would indicate a moulding like a spout to throw off water, and in this office it would resemble the corona (kapota), i.e. the square projection having a broad vertical face and the soffit or under portion recessed so as to form a drip which prevents water from running

down the building. In bases it would resemble a cornice (cf. M. xiv. 370) which is used as the term for any crowning projection. In this sense it is also found in the western architecture (cf. Fletcher, Hist. of Arch. figs. nos. 191, 192, 197, 198).

A moulding of the pedestal (M. XIII. 45, etc., see the lists of mouldings under Upapīṭha).

A moulding of the base (M. xiv. 120, etc., see the lists of mouldings under Adhishīṭhāna).

In connection with the door :

Madhye tu kshepaṇaṁ vāme śuddha-dvārāvasānakam ।

(M. xxxix. 105).

In connection with the bedstead :

Ekam vātha dvayaṁ vāpi kshepaṇaṁ bahudhānvitam ।

(M. XLIV. 20).

A moulding of the pīṭha or pedestal of the phallus :

Utsedhe shoḍaśāṁśe tu prathamochchaṁ dvi-bhāgikam ।

Paḍmochchaṁ tu tri-bhāgaṁ syāt tad-ūrdhve kshepaṇāṁśakam ।

(M. LI. 30, 31).

KSHEMA—A class of buildings.

(Kāmikāgama, xxxv. 32-34, see under Mālikā).

KSHONĪ—A kind of pent roof, stated to be employed in residential buildings.

(M. xviii. 177-178).

KH

KHAṬṬAKA(-ṬṬĀ)—A bedstead, a seat, a pedestal or throne.

Mūrttinām iha prishṭhataḥ kari-vadhū-prishṭha-pratishṭhā-jushāṁ tau-mūrttir vāme āśma-khaṭṭaka-gatāḥ kām̐tā-sametā daśa ।

“Behind the statues placed on the backs of female elephants,.....
.....(he) caused to be made here ten images of those (persons mentioned above) together with their wives on ‘khaṭṭaka’ of spotless stones.”

“The word khattaka, judging from the context, seems to have the meaning of pedestal or throne.” Dr. Lüders.

(Mount Abu Insc. no. I, v. 64, Ep. Ind. vol. VIII. pp. 212, 218, 200).

KHADGA—A type of octangular building.

(Garuḍa-Purāṇa, chap. 47, v. 21, 23, 31-32, see under Prāsāda).

KHAṆḌA-HARMYA—A sectional tower.

Adho-bhāga-dvayenātha kūṭam ekena vā bhavet ।

Talam ekaṁ bhaved grāsam (?) khaṇḍa-harmyam tri-bhūmike ॥

Āndhārāndhāri-hāroka-khaṇḍa-harmya-viśeshitam (vimānam) ॥

(Kāmikāgama, I. 80, 91).

KHAṆḌOTTARA—A kind of entablature (prastara).

Pāda-vistāra-vistaram samodaya-samanvitam ।

Khaṇḍottaram iti jñeyam pādenotsedham saṁyutam ॥

(Kāmikāgama, LIV. 5).

KHARVATA—A village, a fort, a fortified city.

(1) A village (M. IX. 456), a fortified town (M. X. 36).

In connection with the foundations :

Gramādīnām nagarādīnām pura-pattana-kharvaṭe ।

Koṣṭha-kolādi-sarvēśhām garbha-sthānam ihochyate ।

(M. XII. 168-169).

A kind of pavilion used as the dining-hall of the kings :

Nṛipāṇām bhojanārtham syāt kharvaṭākhyam tu maṇḍapam ।

(M. XXXIV. 455, see also 456-472, 567).

(2) A fortress to defend a group of two hundred villages :

Dvi-śata-grāmyā kharvaṭikam ।

(Kauṭīliya-Arthaśāstra, chap. XII. p. 46).

(3) Kṣhullaka-prākāra-vesṭitam kharvaṭam ।

(Rāyapaseṇī-sūtra-vyākhyāne, ibid. p. 206).

(4) Karvaṭāni kunnagarāṇi ।

(Praśna-vyākaraṇa-sūtra-vyākhyāne, ibid. p. 306).

(5) Dhanuḥ-śatam pariṇāho grāma-kshetrāntaram bhavet ।

Dve śate kharvaṭasya syān nagarasya chatuḥ-śatam ॥

(Yājñavalka, II. 167).

- (6) Vanijām api bhogyam tu tad-vad eva (like nagara) samīritam ।
 Yat sthānam brāhmaṇānam tu kharvaṭam puravāsinām ॥
 Nagaryāvartanam yat kharvaṭam tad udāhṛitam ॥
 (Kāmikāgama, xx. 7, 9).

- (7) Iya-khavadamhi—" (By means of this vase Vagra Maréga's son Kamagulya, who has fixed his residence) in this place Khavaṭa " Mr. Pargiter.

So far the editor is right. But in his long note on this expression he has rather too elaborately dwelt on a number of conjectures without however having been able to arrive at any conclusion whatever. This Prākṛit expression can easily be rendered into Sanskrit by *atra kharvaṭe* (in this city or town).

(The Inscript. on the Wardak vase, line 1, Ep. Ind. vol. xi. pp. 210, 211, 212, last para).

- (8) " An ornament to the Kuntala-deśa was the Vanavase twelve thousand Kingdom, the chief capital (pradhāna-rājadhāni) was Chandragupti, with another name of Gomanta-parvata, in the twelve *kharvaṭa* country (attached to which), in Nāgarakhaṇḍa of Yaḍa-nāda Kāntapuri, otherwise named Vira-Mārapapuri, belonging to Kamaṭṭapuri, situated on the bank of the Varadā-river, the king, in order that his government might continue as long as sun and moon, as an offering to Kṛishṇa (with all the usual rights), gave, free of all imposts."

(Ep. Carnat. vol. VIII. part I, Sorab Taluq. no. 375, Transl. p. 66, last para).

- (9) Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇamukha - patta-
 naṇigalinidam aneka-māṭa-kūṭa-prāsāda-devāyatanaṇigali-
 dam oppuva-agrahāra-paṭṭaṇaṇgalimdam atisāyav-appa ।
 " At Teridāl a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi three-thousand, adorned with villages, towns, hamlets,

villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala ”.

(Old Kanarese Inscript. at Terdāl, line 58, Ind. Ant. vol. XIV. p. 19, 25).

- (10) “ With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus-beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇamukha-pura-pattaṇa-rāja-dhāni), on whatever side one looked, in these nine forms did the Kuṇṭala-deśa shine.”

(Ep. Carnat. vol. VIII. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines ; Roman text, p. 214, line 27, f).

KHALŪRAKA(-RIKĀ)—Waffenübungen bestimter Platz (Pet. Dict.), a parade, a place for military exercise (M. Williams, Dict.); a parlour, a reception-hall or a drawing-room round a house ; an enclosure-building round a house, village, city or fort (Kāmikāgama, Lv. 20, see below).

- (1) Etad droṇam cha bhūpānām āyudhābhyāsa-maṇḍapam ।
 Sarvaṁ daśamśakam dīrgham netra-tri-bhāga-maṇḍapam ।
 Tat-pure'indam ekāmśam navāmśena yutāṅkaṇam ।
 Tat-pārsve purataś chaiva te yugmāmśe khalūrikāḥ ।
 Droṇākhyā-maṇḍapam chaivam esha yuddhārtha-yogyakam ।

(M. xxxiv. 434-439).

Ashtāshṭāṁśa-vistāram āyāmaṁ tatra kalpayet |
 Tan-madhye dvi-dvi-bhāgena kalpayet vivṛitāṅkaṇam |
 Tad-bahiś chāvṛitāṁśena kuryācch chaikā khalūrikā ||

(Ibid. 440-442).

See also lines 443-453, and then compare :

Nṛipāṇāṁ bhojanārthaṁ syāt kharvaṭākhyam tu maṇḍapam |
 (Ibid. 455).

Then (lines 446, 450) 'khalūrikā' is stated to be built round a dining-hall and hence not for any military purpose; it appears like a parlour.

Compare also :

Tan-madhye pañcha-bhāgena sapta-bhāgāṅkaṇam tathā |
 Tad-bāhye paritāṁśena kuryād antar alindakam |
 Kālūrikāpi tad-bāhye tri-tri-bhāgena maṇḍapam |
 (Ibid. 284-286).

Evam vasanta-yogyam syāt devānām kshatriyādīnām |
 (Ibid. 296).

Tad-vibhāga-dvi-bhāgena vistāram maṇḍapam bhavet |
 Dvi-tri-bhāgāṅkaṇam pūrve eka bhāgam khalūrakam |
 (Ibid. 351-352).

- (2) Evambhūtasya vāsasya samantāt syāt khalūrikā |
 Vāsa-vyāsam chatur-bhāgam kṛtvā chaikādi-bhāgataḥ ||
 Vṛiddhyām vāsasya bāhye tu shodāśavadhi-bhāgakān |
 Vyapohya paritaḥ kuryāt prathamāvaranāditaḥ ||
 Kālūrikām(s) tu chaikādi-sapta-bhāgāvasānakāḥ |
 Mukhe cha pārśvayoḥ prishṭhe pattayaḥ syur yatheshṭataḥ ||
 Oja-yugma-pramāṇena nyūnā vāpy-adhikā tu vā |
 Sabhadra vā vibhadra vā khalūrī syād yatheshṭataḥ ||
 Etāsām antarālam tu samam vā vishamam tu vā |
 Kālūrī-dhāma-madhyam tu tad-vad eva vidhiyate ||
 (Kāmikāgama, xxxv. 103-107, see also 108-116).

Etām khalūrikām kuryāt prāsādādishu buddhimān ||

Devānām manujānām cha viśeshād rāja-dhāmani ||

Gopuram cha khalūrī cha mūla-vāstu nirīkshitam ||

(Ibid. 107a, 118, 128).

Samāvritā khalūrikā tāny-evoktāni paṇḍitāḥ |

Nagara-grāma-durgāṇām śeshāny-uktāni veśmanām ||

(Ibid. Lv. 20).

KHETAKA—A village (M. ix. 456), a fortified town (M. x. 36, 39).

(1) Tatas tan-nirmayāmāsuḥ khetāni cha purāṇi cha ||

Grāmāṁś chaiva yathābhāgaṁ tathaiva nagarāṇi cha ||

Khetānām cha purāṇāṁ cha grāmāṇām chaiva sarvaśaḥ |

Tri-vidhānām cha durgāṇām parvatodaka-dhanvinām ||

Nagarād ardha-vishkambaḥ khetāṁ param tad-ūrdhvataḥ |

Nagarād yojanām khetāṁ khetād grāmo'rdha-yojanam ||

(Brahmaṇḍa-Purāṇa, part I, 2nd anuśaṁgapāda, chapter 7, v. 93, 94, 105, 111).

(2) Pāmsu-prākāra-nibadha-khetam |

(Rāyapaseni-sūtra vyākḥāna, p. 206).

(3) Khetāni dhūli-prākāropetāni |

(Prašna-vyākaraṇa-sūtra-vyākhyāna, p. 306).

See Kautiliya-Arthasāstra (chap. xxii. p. 46, foot note).

(4) Vane jana-pade chaiva kevale śūdra-sevitaḥ |

Kaṇṭakāḥ khetako grāmaḥ kramāt tri-vidham īritaḥ ||

(Kāmikāgama, xx. 10).

(5) Nagarāṇi khetān jana-padāṁś tathā |

(Mahābhārata, III. 13, 220, etc).

(6) Pura-grāmākāra-kheṭa-vāṭa-śibira-vraja-ghosha.... |

(Bhāgavata-Purāṇa, 5, 30).

(7) One of the 750 villages " which are designated by (their chief town) Śrī-Harsapura. "

(Rāshtrakuta Grant of Krishna II, Ep. Ind. vol. I. p. 55, 57, line 33, p. 53, foot note 3).

(8) " The modern Khedā (Khaira). "

(Ind. Ant. vol. x. p. 378 ; vol. xiv. p. 198).

- (9) Lāṭa-deśāntarvarttī khetaka-maṇḍalāntarggataḥ Kevaṇcha-
nāmā grāmaḥ |

(Cambay Plates of Govinda IV, line 52, Ep. Ind.
vol. VII. pp. 40,45).

- (10) Śrī-khetakāhāre-uppalahetā-pathake mahilābali-nāma-grāmaḥ
—“The village, named Mohibābali, in the Uppalahe-
tāpathaka in the famous Khetaka (?city) āhāra.”

(Ind. Ant. vol. VII. p. 72, plate II, line 5-6).

- (11) Khetakāhāraṁ vishaye baṇḍarijīdri-pathakāntarggata-aśilā-
pallikā-grāmaḥ |

“Khetaka is of course the modern Khedā or Kaira itself (lat.
22° 44' N.; long 72° 45' E).”

(Alina Copper plate Inscript. of Śilāditya VII, lines
66-67, C. I. I. vol. III. F. G. I. no. 39, pp. 179,
189, 173, and notes 2, 3).

- (12) Grāma-nagara-kheḍa-karvvaḍa-maḍam̐ba-dronamukha-patta-
nanigaliṁdam aneka-māṭa-kūṭa-prāsāda-devāyatanam gaḷi-
dam oppuva-agrahāra-paṭṭanaṁgaliṁdam atisāyavappa |

“At Teridala, a merchant-town situated in the centre and the
first in importance among the twelve (towns) in the
glorious Kundi Three thousand, adorned with villages,
towns, hamlets, villages surrounded by hills, groups of
villages, sea-girt towns, and chief cities, with elegant
mansions, palaces, and with shining temples, and
agrahāra-towns in the country of Kuntala.”

(Old Kanarese Inscript. at Terdal, line 58, Ind.
Ant. vol. XIV. pp. 19, 25).

- (13) “With myriads of people, practices of virtue, agreeable occu-
pations, streams of the nine sentiments, pleasure-gardens,
separated lovers, splendid tanks, full lotus beds, gilded
boats for spring festivals, ghaṭikā-sthānas (religious centres),
the supports of dharma and mines of enjoyment, moats
which were as if the sea being overcome had returned here
on account of the collection of gems, groups of the lotus

faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-dronamukha-pura-pattana-rāja-dhānim) on whatever side one looked, in these nine forms did the Kuntala-deśā shine.”

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 12 above).

(Ep. Carnat. vol. VII. Shikappur Taluq, no. 197,
Transl. p. 134, para 1, last seven lines ; Roman
text, p. 214, line 27 f).

G

GAGANA—A kind of pent-roof.

(M. XVIII. 174-180, see under Lupā).

GAJA—(cf. Hasti-prishṭha)—A type of building (see under Kuñjara).

A kind of oval building :

(1) Agni-Purāṇa (chap. 104. v. 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47. v. 29-30, see under Prāsāda).

See the Plan and Sections of a Gaja-prishṭhākṛiti building.

(Ind. Ant. vol. XII. between pages 104-5).

GAṆYA-MĀNA—The comparative height of the component members of an architectural structure. In the sculptural measurement, the similar height is generally called the Tāla-māna.

Implying the comparative height of the component members of the buildings of one to twelve storeys :

Janmādi-stūpi-paryantaṁ gaṇya-mānam ihochyate ।

Harmye chāshṭa-tale tuṅge sāsṭha-bhāgādhi kaṁ tathā ।

Sārdha-dvyaṁśam adhiśṭhānam tad-dvayaṁ pāda-tuṅgakam ।

Tad-ardham prastarotsedham śesham aśṭa-taloktavat ।

Evam nava-talotsedham sarvālaṅkāra-saṁyutam ।

(M. XXVII. 35-39).

Evam vistāra-gaṇyaṁ syāt tuṅga-gaṇyam ihochyate ।

Janmādi-stūpi-paryantaṁ uktavat saṁgrahaṁ viduḥ ।

(M. XXIX. 36-37, see also 38-49 under Ekā-daśa-tala).

See the details of the other storeys under Eka-tāla, Dvi-tāla, Tri-tāla, Chatus-tāla, Pañcha-tāla, Shaṭ-tāla, Sapta-tāla, Aṣṭa-tāla, Daśa-tāla, Ekādaśa-tāla and Dvā-daśa-tāla.

The similar comparative measurement referring to the sixteen storeys of the gopuras (gate-houses) :

Tuṅge cha trayo-vimśad bhāgam evaṁ vibhājite ।

Ekā-daśopapīṭhaṁ cha chatur-bhāga(m) masūrakam ।

Vasu-bhāgāṅghri-tuṅgaṁ syāt shad-bhāgaṁ tu vibhājite ।

Tri-bhāgaṁ chopapīṭhaṁ tu śiva-bhāga(m) masūrakam ।

Dvi-bhāgaṁ pāda-tuṅgaṁ syāt tad-ūrdhve prastarād(h)ikam ।

Śikhāṁśaṁ chordhva-māne tu talānām adhunochoyate ।

Adhishṭhāna-samaṁ mañcha(m) tat-samaṁ gala-tuṅgakam ।

Galochcha-dvi-guṇaṁ proktaṁ śikharasyodayaṁ nyaset ।

Śikharordhva(m) śikhottuṅgaṁ stūpī(pi)-traya-sam(m)eva cha ।

Evam eka-talaṁ proktaṁ dvi-talādi-tala(m) eva cha ।

Kshudra-madhyam cha mukhyānām gopure tu viśeshataḥ ।

Prastarādi (? upānādi)-śikhāntaṁ syāt gaṇya-mānaṁ pravakshyate ।
(M. XXXIII. 133-144).

Pūrvavat prastarādy-antaṁ chordhve stūpikāntakam ।

Gaṇya-mānaṁ cha sarvashāṁ bhāga-māna(m)-vaśochyate ।

(Ibid. 215-216).

Bhāga-māna-vaśād gaṇya-mānaṁ yat prochyate budhaiḥ ।

(Ibid. 247).

The similar comparative measurement referring to the component parts of a throne :

Sarvashāṁ mānam ity-uktaṁ gaṇya-mānam ihochoyate ।

Āsanasyodayārdhaṁ vā tri-bhāgaikonam eva vā ।

Upapīṭhodayaṁ hy-eva(m) chokta-tuṅge'dhikam tu vā ।

Śeshāṁ masūrakaṁ vāpi samādhishṭhāna-tuṅgakam ।

Utsedha-ravi-bhāge tu janma-tuṅgaṁ śivāṁśakam ।

Tad-ūrdhve chārdha-kampaṁ syāt pāda-bhāgena yojayet ।

(M. XLV. 85, 96-100).

The similar measurement referring to the component mouldings of the Pīṭha (Yoni or the pedestal of the Phallus) :

Pīṭha-tuṅgam iti proktaṁ gaṇya-mānam ihochyate ।
 Utsedhe shodaśāṁṣe tu prathamocchehaṁ dvi-bhāgikam ।
 Padmochchehaṁ tu tri-bhāgaṁ syāt tad-ūrdhve kshepaṇāṁśakam ।
 Kandharaṁ cha tri-bhāgaṁ syāt tad-ūrdhve kampam aṁśakam ।
 Ūrdha-padmaṁ tr(i)yaṁśaṁ syād vājanaṁ cha tri-bhāgikam ।
 Ekāṁśaṁ ghṛita-vāri syād bhadra-pīṭham iti smṛitam ।

(M. LIII. 29-34).

The similar measurement referring to the component mouldings of the Upa-pīṭha or pedestal of the column :

Etat tu nirgamaṁ proktaṁ gaṇya-mānam ihochyate ।
 Utsedhe tu chatur-viṁśat pañchāṁśopānam īritam ।
 Ekena kampam ity-uktaṁ grīvochehaṁ dvā-daśāṁśakam ।
 Kampam ekaṁ tu vedāṁśaṁ vājanaṁ kampam aṁśakam ।
 Vēdi-bhadram iti proktaṁ athavā dvā-daśāṁśakam ।

(M. XIII. 35-39).

GAṆḌA-BHERAṆḌA-(STAMBA)—A kind of pillar.

(See under Stambha).

GADĀ—A type of octangular building.

(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-32, see under Prāsāda).

GANDHA-KUṬI(-Ī)—The Buddhist temple, any chamber used by Buddha.

(1) Puṇyoddeśa-vaśāch chakāra ruchiraṁ śauddhodaneḥ śrad-dhayā śrīmad-gandha-kuṭīm imam iva kuṭīm mokshasya saukhyasya cha ।

“—has constructed this gandha-kuṭī of Buddha, graceful and like a hall of emancipation and bliss for the spiritual benefit of”—

‘Gandha-kuṭī’ is literally a ‘chamber of perfume,’ an epithet applied to Buddha-temples. The large temple at Buddha-gayā is called, in the inscriptions, ‘Mahā-gandha-kuṭī-

prāsāda' (Ind. Ant. vol. ix. p. 142-143) ; and the room in which Buddha lived in Jetavana at Śrāvastī was also known by this name (Cunningham's Bharhut Stūpa, plate xxxviii, and page 133, no. 22).

(An inscrip. at Gaya, v. 9, Ind. Ant. vol. x. pp. 342, 343, note 8).

- (2) Kṛitavantau cha navinām aṣṭa-maha-sthāna-śaila-gandha-kuṭīm—"they constructed this new gandha-kuṭī (made) of stones (coming from) eight holy places."

Gandhakuṭī—"perfumed chamber, any private chamber devoted to Buddha's use." Childers (s. v.) gandhakuṭī.

The gandhakuṭī at Jetavana near Śrāvastī is represented on a Bharhut bas-relief.

See also Cunningham's Bharhut Stūpa, (plate LVII).

See Sarnath inscrip. of Mahipalala, (line 2, Ind. Ant. vol. xiv, p. 140, note 7).

- (3) 'Gaṇḍha-kuṭī'—"the hall of perfumes," i.e., the Buddhist temple."

(Bharaut Inscrip. no. 40, Ind. Ant. vol. xxi. p. 230, note 34 refers to Arch. Surv. of W. India, vol. v, p. 77 and to Ind. Ant. vol. xiv, p. 140, already quoted above).

- (4) "On the other side of his (Buddha's) body, towards the west, he caused to be built a beautiful gandha-kuṭī, pleasing to the eye."

(Ajanta Inscrip. no. 4, line 27, Arch. Surv. new Imp. series, vol. iv. pp. 130, 132).

GANDHA-MĀDANA—A class of pavilions.

(M. xxxiv. 154, see under Maṇḍapa).

GANDARVA—A class of demi-gods inhabiting Indra's heaven, and serving as celestial musicians. See the description of their images.

(M. LVIII. 8, 16-19).

GABHĀRĀ (GARBHĀGĀRA)—An underground shrine, the sanctuary of a temple, the room where the deity is placed, a private room, the female apartments, a lying-in-chamber.

“ Through the door at the east end of the hall, we descent by some nine steps into the *Gabhārā* or shrine, which is also square, measuring 13 feet 9 inches each way.”

(The temple of Amarnāth, Ind. Ant. vol. III. p. 318, c. I, last para).

GARUḌA—The king of birds, the sun-eagle ; a type of building which is shaped like the sun-eagle (*garuḍa*), has wings and tail, and seven storeys, twenty cupolas (*aṇḍa*) and twenty-four cubits wide.

Nandī tadākṛitir jñeyah pakshādi-rahitaḥ punaḥ ||

Garuḍākṛitiś cha garuḍaḥ |

Commentary quotes clearer description from Kāśyapa :

Garuḍo garuḍākāraḥ paksha-puchchha-vibhūshitaḥ |

Cf. Karāṇām shaṭ-chatushkāmś cha vistīrṇau sapta-bhūmikau |

Daśabhir dviguṇair aṇḍair bhūshitau kārayet tu tau ||

(1) Brihat-saṁhitā (LVI. 24. J.R.A.S., N.S., vol. VI. p. 319).

(2) Matsya-Purāṇa (chap. 269, v. 41-43, 51, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 31, see under Prāsāda).

A type of oval building :

(4) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

In connection with the temples of the attendant deities :

(5) Yan-mūla-harmye vṛishabhādi-vishṇur-ādi

Maṇḍapādi-garuḍādi cha gopurādīn |

Tan-mūla-harmya-paritaḥ sthita paśyate'smin (?)

Kuryāt tu sarva-parivāram idaṁ praśastam |

(M. XXXII. 168-171).

The description of the image of Garuḍa (M. LXI. 1-148).

Compare also M. XIX. 224.

GARUḌA-SK(-T)AMBHA—(see under Stambha)—Pillars generally bearing the statues of the *garuḍa*-bird and belonging to the Vaishṇavas.

“Had the temple built, and setting up this śāsana erected a *garuḍa-skambha* in front.”

(Ep. Carnat. vol. XII. Pavugada Taluq, no. 78, Transl. p. 130).

GARUTMAN—(see Garuḍa)—A type of oval building.

(Angi-Purāṇa, chap. 104, v. 19-20, see under Prāsāda).

GARBHA—The womb, the foundation, the adytum, the chamber in a temple where the deity is placed.

(1) Vistārārdham bhaved garbho bhittya-anyaḥ samantataḥ |

Garbha-pādena vistīrṇaṁ dvāraṁ dvi-guṇam uchchhritam ||

“The adytum measures half the extent (of the whole) and has its separate walls all around. Its door is $\frac{1}{4}$ of the adytum in breadth and twice as high.”

(Bṛihat-saṁhitā, LXI. 12, J. R. A. S., N. S., vol. VI. p. 318).

(2) Rājā prāsāda-garbhaṁ gatvā |

(Hitopadeśa, ed. Botlingk, p. 157, etc).

(3) The foundations of the village (M. IX. 7).

The adytum :

Garbhe nanda-vibhāge tu ekaikaṁ līṅga-tuṅgakam |

Garbha-tāra-samaṁ śreṣṭhaṁ tri-vidhaṁ līṅga-tuṅgakam |

(M. LII. 16, 21).

(4) Śrāvastīyānāṁ mahā-mātrānāṁ śāsanaṁ mānavasiti-kaṭāt |

Śrīmatī vāṁsagrāma evaite dve koṣṭhāgāre tri-garbhe..... |

“The order of the great officials of Śrāvastī (issued from their camp at) Mānavasitikaṭa; these two store-houses with three partitions (which are situated) even in famous Vāṁsagrāma require the storage of black loads of *Panicum*.”

(Sohgaura Copper Plate, line 1-2, Ind. Ant. vol. XXV. p. 265).

GARBHA-GE(-RI)HA—The central hall, the adytum, the sanctuary in the middle of which is placed the statue of the deity; this is sometimes called Mūla-sthāna (see Garbhāgāra).

(1) Harmya-tāre tu bhūtāṁsaṁ tr(i)yaṁsaṁ garbha-gehakam |

(M. XIX. 114, see also 119).

Dvi-tale t̄ara-saptāṁśam vedāṁśam garbha-gehakam ।

(M. XXXIII. 164, see also 161).

Garbha-gehe tu mānam syāt liṅga-tuṅgam prakalpayet ।

(M. LII. 22, see also LIII. 4).

- (2) “And the balance he will apply to building the garbha-griha and enclosure of the goddess's temple.”

(Ep. Carnat. vol. VIII. part I, Sagar Taluq, no. 135,
Roman text, p. 225, Transl. p. 119, last para,
last line).

- (3) “His wife (with various praises) Kallard-Siyamma had the shrine (garbha-grihada) of the god Sidda-Mallikārjuna renewed.”

(Ep. Carnat. vol. XII. Gubbi Taluq, no. 29, Roman
text, p. 41, Transl. p. 23, line 8).

- (4) Garbha-griha-sthita-maṇṭapa-śikhara—“the ruined tower over the shrine (of the god Arkanātha).”

(Ep. Carnat. vol. III. Maḷavalli Taluq, no. 64,
Roman text, p. 127, line 3; Transl. p. 63).

- (5) “Garbha-griha—sanctum of a temple.”

Vincent Smith's gloss (loc. cit) to Cunningham's Arch. Surv.
Reports.

GARBHA-NYĀSA—Laying the foundation, the foundations.

Mānasāra (chap. XII, named Garbha-nyāsa, 1-128) :

The foundation is classed under three heads—for buildings (lines 4-169), for villages, etc. (172-186), and for tanks, etc. (188-216).

The last named foundation, which is meant for a tank, well or pool, is said to be as high as the joint palm of man (narāñjali) (188).

The foundation of buildings is first divided into two classes, as it belongs to temples (4-149) and to human dwellings (155-169). Of temples, those of Viṣṇu (4-137) and Brahman (139-149) are illustrated and the others are said to be like these (cf. 132).

Of the human dwellings, there are four classes according to the four castes—Brāhman, Kshatriya Vaiśya and Śūdra.

The depth of the foundation-pit is stated to be equal to the basement :

Garbhāvaṭasya nimnam syād adhisṭhāna(m)-samonnatam ।

Isṭhakair api pāshāṇaiś chatur-aśraṁ samam bhavet ।

(M. XII. 6-7).

The details of laying the foundations are given (M. XVII. 6-9) :

The best ground selected for foundations is excavated to the depth of a man's height with uplifted arms. The bottom of the pit thus excavated should be rocky or water, and the pit is filled with sands and water which are closely pressed and hardened by means of wooden hammers shaped like the elephant's foot. Upon such foundations, the strength whereof varies according to the weight of the construction above, various structures are constructed.

From this it would appear that the best soils for receiving foundations are rock, gravel, or closely pressed sandy earth.

GARBHA-BHĀJANA—The foundation-pit, the excavation.

(M. XII. 103).

GARBHA-MANJŪSHĀ(-IKĀ)—The basket-shaped roof upon the foundation-pit, the vault.

(M. XII. 47).

GARBHA-VINYĀSA—(see Garbha-nyāsa)—The arrangement of the foundation, the foundations.

(M. XII. 2).

Garbha-nyāsa-vidhim vakshye grāmādīnām cha sadmanām ।

Sa-garbham sarva-sāmpattiyair vigarbham nāsanam bhavet ॥

(Kāmikāgama, XXXI. 2-104).

GARBHA-SŪTRA—The line in the interior or middle.

Garbha-sūtrasya karṇaiś cha dvi-dvi-śaṅkuṁ nikhānayet ।

(M. VI. 105).

GARBHĀVATA—The foundation-pit, the excavation.

(M. XII. 5, see under Garbha-nyāsa).

GALA—(see Kaṇṭha)—The neck, a moulding called dado, the frieze of the entablature.

See the lists of mouldings under Adhishṭhāna, Upapīṭha and Prastara.

See Kāmikāgama (LIV. 47) under Prastara.

GALA-KŪṬA—A side-tower, a dome at the neck-part of a building (see Kūṭa).

GAVĀKSHA—(see Vātāyana) --Windows resembling the cow's eye, a latticed window.

Sārdha-gavākshakopeto nirgavāksho'thavā bhavet |

(Garuḍa-Purāṇa, chap. 47, v. 36).

Compare M. XVIII. 290, xx. 81, xxxiii. 582, etc.

“The chief adornment of the temple at Gaṅgai-koṇḍa-puram is the repetition everywhere on the cells and cornices of the fan-like window ornament resembling a spread peacock's tail.”

(Ind. Ant. vol. ix. p. 118, c. 1, para 3, last sentence).

See Pallava Architecture (Arch. Surv. New. Imp. series, vol. xxxiv. plate cxxii).

See the pierced window in Bhogaṇandīśvara shrine (Mysore Arch. Report, 1913-14, plate v. fig. 2, p. 14).

GAVĀKSHĀKĀRA—Resembling the cow's eye, a moulding or structure shaped like a cow's eye.

In connection with the bedsteads :

Vṛittākṛitīṣṭa-pādānām yuktyā varṇena lepayet |

Gavākshākāra-yuktyā cha paṭṭikordhve samantataḥ |

Kuñjarāksham alaksham vā patra-pushpādy-alaukṛitam |

(M. XLIV. 21-23).

GĀTRA—Literally the body, the columns of a pavilion.

(Suprabhedāgama, xxxi. 102-103, see under Maṇḍapa).

GĀṆAVA—A kind of phallus.

(Kāmikāgama, L. 35, 37, see under Liṅga).

GIRI-DURGA—(see Durga)—A fort, a hill-fort.

Cf. “ In the reign of Chikka-Deva-Rāya-voḍeya-raiṇa the servant of the lord of this village, Biḷugeli Kempar-ājayya’s son Dasarajayya began to build the stone fort of Nijagal, which has received another name of Sura-giri-durgga.”

“ In 1698 to 1700 the bastions of the fort and the town-gate on the east were completed. In 1701 to 1702 the town-gate on the south was made. In Pārthiva (1705) the elephant-gate on the east, this hall and the chāvāḍi with the tiger-face-gate, and the Viḡṇeśvara temple at the town-gate on the south” (were built).

(Ep. Carnat. vol. ix. Nelamangala Taluq, no. 65,
Roman text, p. 54, Transl. p. 45).

GURU-DVĀRA—A Sikh monastery.

See Vincent Smith’s Gloss (loc. cit.) to Cunningham’s Arch. Surv. Reports.

GUVĀ-VRIKSHA—A type of round building.

(Garuḍa-Purāṇa, chap. 47, v. 21, 23, 28-29, see under Prāsāda).

GUHA-RĀJA—A type of building which is sixteen cubits wide and has a roof with three dormer-windows.

(1) Bṛihat-saṁhitā (LVI. 25, J. R. A. S., N. S., vol. vi. p. 319,
see under Prāsāda).

(2) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāsāda).

GRĪHA—The house, a building, a room, a hall.

Grīhaṁ gehodavasitaṁ veśma sadma niketanam ||

Nisānta-vastyā-sadanam bhavanāgāra-mandiram |

Grīhāḥ puṁsi cha bhūmny-eva nikāyya-nilayālayāḥ ||

(Amarakosha, II, ii, 4, 5).

Cf. Sudīpika-grīham—a house of beautiful lamps.

(Three Inscript. from Travancore, no. B, line 3, Ep.
Ind. vol. iv. p. 203).

See M. ix. 7, 8; xxxvi. 2; xxxvii. 1; xl. 78, etc.

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GRIHA-KĀNTA—A class of the five-storeyed buildings.

(M. XXIII. 30-32, see under Prāsada).

GRIHA-GARBHA—(see Garbha-nyāsa)—The foundation of a house.

Gṛiha-garbham iti proktaṁ grāma-garham ihochyate ।

Gṛiha-garbham antar-mukhaṁ syād grāma-garbham bahir-mukham ।
(M. XII. 167, 216).

GRIHA-CHULLĪ—A building with an eastern and western hall,
“a house with two rooms contiguous to each other, but one
facing west and the other east.”

(Bṛihat-saṁhitā, LIII. 40).

GRIHA-PINḌI—(see Pinḍikā)—The basement of a building.

.....gṛiha-pinḍir athochyate ॥

Madhye chāsāvṛitaṁ vāsāvāsa-pinḍikāndhāriketi cha ।

Samjñevaṁ gṛiha-pinḍeḥ sayāt..... ॥

(Kāmikāgama, Lv. 200-201,.

GRIHA-PRAVEŚA—The opening of or the first entry into the house,
the house-warming ceremony.

Mānasāra (chap. XXXVII, named Gṛiha-praveśa).

The ceremonies in connection with the opening of and first entry into a house are described in detail (lines 1-90). The consideration of auspicious day and moment, and the worship and sacrifice in this connection are also described in detail (5-74). The masters of the ceremonies are stated to be the Sthapati (architect) and the Sthāpaka (14, 15, 16, 17, 58, 73, 74, 83, 85). They lead the procession in circumambulating the village and the compound before the ceremonial entry into a new house (73-90). The guardian-angel of the house (Gṛiha-Lakshmī) is prayed after completing the worship and sacrifice to confer happiness, comfort, plenty of wealth, children, health and long life to the master and other members of the family (67-72).

The chapter closes with the description of an elaborate scheme of feeding the Brahmins and the artists, and of liberal gifts to them for the sake of prosperity and success of the family (84-90). (See also M. IX. 8).

GRIHA-MANĠALA—An auspicious ceremony in connection with a newly built house.

Sarva-maṅgala-ghoshaiś cha svasti-vāchana-pūrvakam ।

Paśchāt(d) gṛiha-maṅgalaṁ kuryāt nānā-vastraiś cha śobhitam ।

(M. XXXVII. 55-56).

GRIHA(-MĀNA-STHĀNA)-VINYĀSA—The dimensions and situation of houses.

(1) Mānasāra (chap. xxxvi. named Gṛiha-māna-sṭhāna vinyāsa, 1-96) :

The dimensions of houses in general (lines 6-13). The breadth of a house is said to be of five kinds, from two or three daṇḍas (4 or 6 yards) to ten or eleven daṇḍas (20 or 22 yards). The length may be equal to twice the breadth.

The situation (houses are built in villages, towns, settlements, suburbs, groves, hermitages, near a hill, and on the banks of a sea or river) (1-5) :

Dvi-jātinām cha sarveshām varṇānām vāsa-yogyakam ।

Gṛihāṇām māna-vinyāsaṁ sthānaṁ cha vakshyate'dhunā ।

Grāme cha nagare vāpi pattane khetake'pi vā ।

Vane vā chāśrame vāpi nadyādri(e)ś cha pārśvake ।

Teshām tu veśmanaḥ sthānaṁ kalpayech chhilpavit-tamaḥ ।

In the chapter on pavilions (Maṇḍapas) various sorts of houses are stated to be located in different parts of the five courts into which the whole compound is divided. In that chapter houses for various purposes of a family are located in different squares in which a single court is divided, and which have been described in the chapter called Pada-vinyāsa.

The Brahma-sthāna or the central square is stated to be unfit for a residential building (15). The temple of

the family god is generally built in this part. Round this are constructed all other houses (16-85), such as the house for the master of the family, for his wife, for the children, for servants, for cows, horses, fowls, etc., for kitchen and dining hall etc., for guests, for the library or study, for the daily sacrifices of the upper castes, for amusements and music, for the dancing girls, and for all other domestic purposes. But the distribution of these several detached buildings is left to the choice of the master of the house (85).

(2) Kauṭīliya-Artha-śāstra (chap. XXIV. p. 53) :

Ādi-talasya pañcha-bhāgāḥ śālā vāpi, sīmā-griham cha daśa-bhāgikau dvau prati-mañchau, antarā maṇi-harṇyam cha samuchchhrāyād ardha-talam, sthūṇāvabandhaś cha ārdha-vāstukam uttamāgāram tri-bhāgāntaram vā ishṭakāvabandha-pārśvam, vāmataḥ pradakṣhiṇa-sopānam gūḍha-bhittisopānam, itarataḥ dvi-hastam toraṇa-śiraḥ, tri-pañcha-bhāgikau dvau kavāṭa-yogau, dvau dvau parighau, aratnir indra-kīlaḥ, pañcha-hasta-maṇi-dvāram, chatvāro hasti-parighāḥ, nivesārdham hasti-nakhaḥ mukha-samas-saṅkṛimo' samhāryo vā bhūmi-mayo vā ।

“ Of the first floor, 5 parts (are to be taken) for the formation of a hall, a well, and a boundary house; two-tenths of it for the formation of two platforms opposite to each other; and upper storey twice as high as its width, carvings of images, an upper most storey, half or three-fourths as broad as the first floor; side walls built of bricks; on the left side, a staircase circummambulating from left to right; on the right a secret staircase hidden in the wall, a top-support of ornamental arches projecting as far as two cubits, two door-panels, (each) occupying three-fourths of the space, two and two cross bars (to fasten the door); an-iron bolt (indrakīla) as long as an aratni (24 aṅgulas); a boundary-gate

5 cubits in width, four beams to shut the door against elephants ; and turrets (hasti-nakha) (outside the rampart) raised up to the height of the face of a man, removable or irremovable, or made of earth in places devoid of water."

GRIHA-MUKHA—A door, a façade, the exterior, front or face of a building.

Dānaṁ ghara-mukha ।

(Karle Cave Inscip. nos. 4, 6, Ep. Ind. vol. VII. p. 52-53).

"A façade implies also the architrave and sculpture round the door with the arch over it." Dr. Burgess.

(Karle Inscip. no. 4, Arch. Surv. New Imp. series, vol. IV. p. 90, note 4).

GRIHA-RĀJA—(see Guha-rāja)—A type of building.

(1) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāsāda).

(2) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).

(3) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

GRIHA-STAMBHA—The main column of the house.

Kuḍya-stambhe griha-stambhe harṁya-garbhaṁ vinikshipet ।

(M. XII. 132).

See more details under Stambha.

GEHA(-KA)—A hall or room, a house, a habitation.

Gopuraṁ tri-talaṁ nyāsaṁ lakṣaṇaṁ vakshyate'dhunā ।

Dvi-bhāgaṁ bhitti-vistāraṁ paritaḥ śeṣaṁ tu gehakam ।

(M. XXXIII. 489, 492).

GOKARṆA—A measure, the distance between the tips of the fully stretched thumb and ring-finger.

Tālaḥ smṛito madhyamayā gokarṇaś chāpy-anāmayā ।

(Brahmaṇḍa-Purāṇa, part 1, 2nd anuśaṅga-pāda, chap. 7, v. 97).

(2) Aṁguśṭhānāmikā-yuktaṁ gokarṇam iti saṁjñikam ।

(Suprabhedāgama, xxx. 22).

GOKHLA—The niche, a recess in a wall.

“In the east wall of the maṇḍapa on each side, is a *gokhla* or *niche* for images, and in that on the south side is a defaced Gaṇeśa”.

“In the vestibule to the shrine are also small recesses one on each hand.”

(The Temple at Amarnath, Ind. Ant. vol. III. p. 318, c. I, para 2, middle).

GOJI—The septum of the nose, the bridge-like part between the two nostrils connecting the tip of the nose with the surface of the upper lip.

(M. LXV. 105, etc., see the lists of limbs under Tāla-māna).

GOPĀNA—(Gopānaka)—The beam, a moulding.

A moulding of the pedestal generally placed between a cyma and cavetto or a cyma and fillet (M. XIII. 95, 100, etc., see the lists of mouldings under Upapītha).

A moulding of the base (M. XIV. 32, etc., see the lists of mouldings under Adhiṣṭhāna).

A synonym of the entablature (M. XVI. 19, see under Parastara).

A beam-like ornament of the single-storeyed buildings (M. XIX. 46).

A similar ornament of the buildings of two to twelve storeys.
(See M. XX. 25, etc).

A moulding of the entablature :

Daṇḍikordhve valayaṁ gopānaṁ syāt tad-ūrdhvataḥ ।

(Kāmikāgama, LIV. 34).

Cf. Gopānasī tu valabhi-chhādane vakra-dāruṇi ।

(Amarakosha II. ii, 15).

GOPURA—A gate-house, doors in general, the colossal buildings over or near the gate giving entrance to a city, temple, monastery etc.

Pura-dvāraṁ tu go-puram ।

Dvāra-mātre tu go-puram ।

(Amarakosha, II. ii, 16 ; III. iii, 182).

(1) Prāsādāt pāda-hīnaṁ tu gopurasyochechhrāyo bhavet ।

(Agni-Purāṇa, chap. 42, v. 22).

(2) Prākāra-samaṁ mukham avasthāpya tri-bhāga-godhā-mukhaṁ gopuraṁ kārayet—“ A turret above the gate and starting from the top of the parapet shall be constructed, its front resembling an alligator up to $\frac{3}{4}$ of its height.”

(Kauṭīliya-Arthaśāstra, chap. XXIV. p. 53).

(3) Sāla-gopurayos tuṅgaś tv-adhikaś chāpi mūlataḥ ।

Gopurasyāpy-alāṅkāraṁ śālālāṅkāraṁ nayet ॥

Sabhākāra-śiro-yuktaṁ śālākāra-śiraḥ-kriyam ।

Maṇḍapākara-saṁyuktaṁ chūli-harmya-vibhūṣitaṁ ॥

Agrato'lindakopetam aṭṭālaṁ śalakāntare ।

Gopurasya tu vistāra-tri-bhāgād eka-bhāgikam ॥

Chatur-bhāgaika-bhāgaś tu pañcha-bhāgaika-bhāgikaḥ ।

Nirgamo gopurāṇāṁ tu prākārād bāhyato bhavet ॥

Gopuraṁ cha khalurī cha mūla-vāstu-nirīkṣitaṁ ।

Antare rāja-devīnāṁ gṛhāṇy-antar-mukhāni cha ॥

(Kāmikāgama, xxxv. 124-128).

In the above instance, it should be noticed, the gopura or gate-house does not belong to a temple ; it is the part of a residential house.

(4) Rāmāyaṇa, VI. 75, 6, etc. : Gopurāṭṭā-pratoliṣhu chāryāsu ।

(5) Mahābhārata :

III. 173, 3 : Puram gopurāṭṭalakopetam ।

III. 207, 7 : Mithilāṁ gopurāṭṭalakavatīm ।

These two examples will show that gopura denotes gate-houses of palaces and cities, and that they need not necessarily belong to a temple alone.

(6) Mānasāra :

The gate-house of a town (M. x. 48).

In connection with the height of storeys (bhūmi-lamba) :

Devatālayānām nṛipāṇām śālā-gopure(e)vam uttuṅgam ।
(M. xi. 113).

In connection with the base (M. xiv. 415).

In connection with the column :

Prāsāde maṇḍape vāpi prākāre gopure tathā ।
(M. xv. 433).

In connection with the windows (M. xxxiii. 594).

In connection with images of Yakshas, Vidyādharaś etc. :

Jānṡ-ūśrita-hastau gopurodhṛita-hastakau ।
Evaṁ vidyādharaḥ proktaḥ sarvābharāṇa-bhūśhitaḥ ।
(M. lviii. 16-17).

Chapter, xxxiii. (named Gopura), 1-601 :

The gate-houses are built for temples and residential buildings alike (line 1). Hence it will be inaccurate to suppose that gopuras are constructed only for temples. In the Mānasāra rules are laid down for gopuras belonging to residential buildings of various descriptions (cf. 2-601).

They are built in front of each of the five courts into which the whole compound of a house is divided. The gopura belonging to the first court (antar-maṇḍala) is technically called the Dvāra-śobhā or the beauty of the gate (8) ; that belonging to the second court is known as Dvāra-śālā or gate-house (9). The gate-house of the third court is called Dvāra-prāsāda (9), and of the fourth court Dvāra-harmya (9). The gate-house of the fifth court or at the furthest boundary (mahā-maryādā) is known as Mahā-gopura or the great gate-house (10).

The gopuras are furnished with as many as sixteen storeys (97, 103). They are divided into ten classes (564) with regard to the number of architectural members designated as śikharas or cupolas, domes (stūpikā), side-tower or dome (gala-kūṭa) and vestibules (kshudra-nāsi) (536-564). A gopura is thus technically called Śrībhoga when its śikhā (spire) is like a śālā (hall), it has a circular surrounding dome and is furnished with a side-tower, four small vestibules and eight large vestibules (553-564). The remaining nine classes are called respectively Śrīviśālā, Viṣṇu-kānta, Indra-kānta, Brahma-kānta, Skanda-kānta, Śikhara, Stūpika and Saumya-kānta (556-564).

The fifteen kinds of gate-houses referred to above may have one to sixteen or seventeen storeys. But the details of five storeys only are given, others being left to the discretion of the architects and stated to be built in the same way as those five storeys illustrated so minutely.

The measurement, both absolute and comparative, of length, breadth, and height of each storey belonging to each of the fifteen kinds of gate-houses, is described at great length. The ornaments and mouldings of each storey are also given in detail. The central or main hall as well as all other rooms, together with their different parts, such as pillars, entablatures, walls, roofs, floors, doors, and windows, etc. are described in great detail (cf. 2-601).

- (7) Gate-tower (Hampe Inscript. of Krishnaraya, line 33, north face, Ep. Ind., vol. I. p. 336).
- (8) Tower (Ranganath Inscript. of Sundarapandya, v. 7, Ep. Ind. vol. III. pp. 12, 15).
- (9) Durggaṁ cha Tāmranagarīm abhito vyadhata prakāram umnatam udāchita-gopuram saḥ—"he surrounded Tāmranagarī with a wall surmounted by towers." Hultzsch. (Chebralu Inscript. of Jaya, v. 27, Ep. Ind. vol. V. pp. 147, 149).

(10) Gate-tower ;

Vapra-gopura-mayair nava-harmaiḥ —by erecting new buildings adorned with a wall and a gate-tower.

(Mangalagiri Pillar Inscript. v. 29, Ep. Ind. vol. vi. pp. 121, 131).

(11) Vapra-gopura-yutair-nava-harmyair (verse 26).

Gopura-prākārotsava-maṇṭapair upachitaṁ (verse 27).

Śikhara-maṇṭapa-gopurālu (line 116).

(Kondavidu Inscript. of Krishnaraya, v. 26, 27, line 116, Ep. Ind. vol. vi. pp. 236, 237, 321, 232).

(12) Vipulottuṅga-gopuraṁ deva-maṇḍiram—the temple of god (adorned) with lofty towers.

(Krishnapuram Plates of Sadasivaraya, v. 56, Ep. Ind. vol. ix. pp. 336, 341).

(13) “In it (Taulava) country, on the south bank of the Ambu-river shining like the Śrī-puṇḍra (central sectarian mark on the forehead of Vaishṇavas) is Kshemapura, like Purandara (Indra’s city), with glittering gopuras (temple-towers).”

(Ep. Carnat., vol. viii. part i, Sagar Taluq, no. 55, Transl. p. 100).

(14) “Built (in the year specified) the tower of the temple (Gopura) of the god Śivamiśvaram udaiyar.”

(Ep. Carnat. vol. ix. Bangalore Taluq, no. 139 a, Transl. p. 26, Roman text, p. 32).

(15) “Brought to the door of the gopura of the maṇṭapa facing mukha-maṇṭapa of the god Varadarāja, and having the wood-work done by the hand of the carpenter Bevoja’s son Chāja-oja, and having the door set up and the iron work done by the hand of the blacksmith Anjala Divingoja.”

(Ep. Carnat. vol. x. Malur Taluq, no. 3, Roman text, p. 186, Transl. p. 154).

- (16) Gate-pyramid, gate-way-tower. Colonel B. R. Branfill.
(Ind. Ant. vol. IX. p. 117, c. 1; p. 119, c. 1).

- (17) Nūtana-vāgi gopuravaṁ kaṭṭisi gopura-pratishṭhe suvarṇa-kalasa-pratishṭhe saha māḍisi—"erected a new gopura with golden finials in the Chāmunḍeśvarī hill."

(Ep. Carnat. vol. III. Mysore Taluq, no. 20, Roman text, p. 6, Trans. p. 3).

- (18) Viraś śrī-chika-deva-rāya-nṛipatī reme pure saṁvasana |
Śrīraṅge ramaṇiya-gopuravati kshoṇī-vadhū-bhūṣaṇe ||

The heroic king Chikka-Deva Rāya, residing in the beautiful city Śrīraṅga having (i.e. which is furnished with) splendid gateways (? gate-house) an ornament to the lady Earth, . . ."

It should be noticed that from this instance it is clear beyond doubt that gopuras or gate-houses were constructed not only in connection with temples but also as parts (of residential houses and) of the city-gates.

(Ep. Carnat. vol. III. Maḷavalli Taluq, no. 61, Roman text, p. 126, line 11 f; Transl. p. 62).

- (19) "With his approval causing a gopura of seven storeys to be newly erected on the eastern side of the holy presence dedicated the gopura together with its golden kalasas, for the services of the god, to continue as long as sun and moon."

(Ep. Carnat. vol. III. Nānjangūd Taluq, no. I. Transl. p. 95, Roman text, p. 183).

- (20) Meroś śrīṅgam utāndhakāri-bhavanaṁ prāleya-prithvī-dhṛitaḥ kuṭaṁ kiṁ muravairi-nirmīta-mahā-dvārāvati-gopuram |

Kim vā kiṁ maya-śilpa-sāra-sahitaṁ pāṇḍūdbhavanām sabhā-dvāraṁ guṇḍa-chamūpa-nirmīta-mahāshaṭkaṁ samajṛim-bhate ||

Sapta-dvīpa-samudra-gotra-dhara-loka-chhanda-ṛishyaśvasaṁ khyātāneka-jagan-nidhāna-mahānīyāśeṣa-vastu-śrīyām |

Sāraṁ gopura-nishṭha-sapta-bhuvana-vyājena shaṭko mahān
ekībhūtam ivāvabhāti satatam śrī-guṇḍa-daṇḍādhipaḥ ||

“And rebuilt with seven storeys the gopura, over the doorway
(and its praise).”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 3, Roman
text, III. p. 103, line 10 f, Transl. p. 45).

- (21) “In front of the temple of Harihara-nātha, he made a
wide and beautiful gateway (gopura) of five storeys, adorned
with golden kalaśas.”

(Ep. Carnat. vol. XI. Dāvanagere Taluq, no. 36
Transl (p. 47; Roman text, p 77-78; see Intro-
duction, p. 32, para. 2, line 3 f).

- (22) See “Views of the second main entrance-gopura, Kailāśa-
nātha temple) Pallava Architecture, Arch. Surv. new
Imp. series, vol. xxxiv. plate v).

GOPURĀKĀRA(-KṚITI)—Buildings of the gate-house-shape.

Kechid vai mālikākārā kechid vai gopurākṛitih ||

Mātrīṇām ālayam kuryād gopurākāram eva tu ||

(Suprabhedāgama, xxxi. 123, 129).

GO-MATHA—Literally a monastery for cows, a cow-stall.

Yo dharmma-puṁjaṁ hi vichārya v(b)uddhyā so'kārayad go-
maṭ(ṭh)a-nāmdheyam ||

V(b)aṭihādim-pure ramye go-maṭ(ṭh)aḥ kāritaḥ subhaḥ |

Āsrayaḥ sarvva-jantūnām kailās(ś)ādrir ivāparaḥ ||

“Caused to be made the place known by the name of Gomatha.”

“This auspicious Gomatha was caused to be made in the beautiful
town of Baṭihādim. (It is) a shelter to all being like another
Kailāśa ” (R. B. Hira Lal, B.A.).

But from the context the meaning of Gomatha (lit. house for
cows) seems certain : it is Paśu-sālā or sheds for animals.

(Batihagarh Stone Inscript. v. 8, 9. Ep. Ind. vol. XII. p. 46-47).

GOSHṬHA-PAÑJARA—The niche or recess in the wall which generally contains a statue, and sometimes serves as a decoration.

(See Pañjara).

GOSHṬHI-(KA)—A committee, the managing committee of a building.

“Members of Pañch or committee entrusted with the management of religious endowments.” Prof. Bühler.

(Ep. Ind. vol. I. p. 190, note 50, ‘trustee,’ Dr. Hultzsch, Ind. Ant. vol. XI. p. 338, last line of the text).

Cf. Goshṭhika-bhūtena idaṁ stambhaṁ ghaṭitam ।

(Deogaḍh Pillar Inscript. of Bhojadeve of Kanauj, no. A, line 9, Ep. Ind. vol. IV. p. 310, 829, note 5).

The managing committee of a building :

Garishṭha-guṇa-goshṭhyadaḥ samudadidharad-dhīra-dhīru-dāram
atisuṁdaraṁ prathama-tīrthakṛin-maṁdiram ।

(Bijapur Inscript. of Dhavala of Hastikundi, v. 34, Ep. Ind. vol. X. p. 22).

GEYA—A class of buildings.

(Kāmikāgama, XLV. 58a-59, see under Mālikā).

GRĀMA—(cf. Nagara)—A village.

- (1) “The primitive sense of this word, which occurs frequently from the R̥igveda¹ onwards, appears to have been ‘village.’ The Vedic Indians must have dwelt in villages, which were scattered over the country, some close together², some far apart and were connected by roads³. The village is regularly contrasted with the forest (araṇya), and its animals and

¹. i. 44, 10; 114, I; ii. 12, 7 (perhaps to be taken as in n. 10); X. 146, I; 149, 4, etc.; AV. iv. 36, 7, 8; v. 17, 4; VI. 40, 2, etc.; Vajasaneyi Samhitā, iii. 45; xx. 17, etc.

². Śatapatha-Brāhmaṇa, xiii. 2, 4, 2; Aitareya Brāhmaṇa, iii. 44.

³. Chhāndogya-Upaniṣad, viii. 6, 2.

plants with those that lived or grew wild in the woods ¹. The villages contained cattle, horses, and other domestic animals, as well as men ². Grain was also stored in them.³ In the evening the cattle regularly returned thither from the forest ⁴. The villages were probably open, though perhaps a fort (pur) might on occasion be built inside⁵. Presumably they consisted of detached houses with enclosures, but no details are to be found in Vedic literature. Large villages (mahā-grāmah) were known⁶."

(Professors Macdonell and Keith, Vedic Index, vol. I, pp. 244-245).

(2) Kāmikāgama (xx. 4, the definition) :

Viprair athānyair varṇair vā bhogyo grāma udāhṛitaḥ ||

The situation of the village-gods and temples (ibid. xxvi. 1-41).

The general arrangement (ibid. xxviii. 1-21).

Further details of the same (ibid. ix. 1-9 and xxx. 1-22).

Cf. Jāty-otkarsha-vaśenaiva sthānaṁ yuktyā prakalpayet |

Utkriṣṭānāṁ samīpe syān nikriṣṭānāṁ tu dūrataḥ ||

(Ibid. xxx. 9).

(3) Brahmāṇḍa-Purāṇa (part I, 2nd anuśaṅga-pāda, chap. 7, v. 105, 111, see also v. 94) :

Kheṭānāṁ cha purāṇāṁ cha grāmāṇāṁ chaiva sarvaśaḥ |

Tri-vidhānāṁ cha durgāṇāṁ parvatodaka-dhanvinām ||

Nagarād yojanaṁ kheṭaṁ kheṭād gramo'rddha-yojanam |

Dvi-krośaḥ parama-sīmā kshetra-sīmā chatur-dhanuḥ ||

¹. Animals: Rv. x. 90, 8; Av. ii. 34, 4; iii. 10, 6; 31, 3; Taittirīya-Saṁhitā, vii. 2, 2, 1; Kāthaka-Saṁhitā, vii. 7; xiii. 1; Vājasaneyi-Saṁhitā, ix. 32; Peñchaviṁśa-Brahmaṇa, xvi. 1, 9; Śatapatha-Brahmaṇa, iii. 8, 4, 16, etc. Plants: Taittirīya-Saṁhitā, v. 2, 5, 5; vii. 3, 4, 1, etc.

². Av. iv. 22, 2; viii. 7, 11, etc.

³. Bṛihadāraṇyaka-Upaniṣad, vi. 3, 13 (Kāva=22, Mādhyamdi+).

⁴. Rv. x. 149, 4; Maitrāyaṇī-Saṁhitā, iv. 1, 1.

⁵. As now-a-days, see Zimmer, Altindisches Leben, 144, citing Hugel, Kashmir, 2, 45.

⁶. Jaiminiya-Upaniṣad-Brahmaṇa, iii. 13, 4.

- (4) Kauṭīliya-Arthaśāstra (chap. XXII. p. 45, 46) :

Śūdra-karshaka-prāyaṁ kula-śatāvaram pañcha-śata-kula-
param grāmaṁ krośa-dvi-krośa-sīmānam anyonya-rakshaṁ
niveśayet ।

Nadī-śaila-vana-ghṛishṭi-darī-setubandha-śālmali-śamī-kshira-
vrikshān anteshu sīmnam sthāpayet ।

Ashta-śata-grāmyā madhye sthāniyaṁ chatus-śata-grāmyā
droṇa-mukhaṁ dvi-śata-grāmyā khārvaṭikaṁ daśa-grāmī-
saṁgrahena saṁgrahanaṁ sthāpayet ।

“ Villages consisting each of not less than a hundred families
and of not more than 500 families of agricultural people of
Śūdra caste, with boundaries extending as far as a krośa
(2,250 yds.) or two, and capable of protecting each other
shall be formed. Boundaries shall be denoted by a river,
a mountain, forests, bulbous plants, caves, artificial buildings
(? setubandha=bridge) or by trees such as śālmali, śamī
and milky trees.

“ There shall be set up a sthāniya (fortress of that name) in
the centre of eight-hundred villages, a droṇa-mukha in the
centre of four hundred villages and a saṁgrahana in the
midst of a collection of ten villages.

- (5) Yājñavalka-saṁhitā (II. 167, etc.) :

Dhanuḥ-śataṁ pariṇāho grāma-kshetrāntaram bhavet ।
Dve śate kharvaṭasya syān nagarasya cha tuḥ-śataṁ ॥

- (6) Manu-saṁhitā (VIII. 237, etc.) :

Dhanuḥ-śataṁ pariṇāro grāmasya syāt samantataḥ ।
Śamyāpātās trayo vāpi tri-guṇo nagarasya itū ॥

- (7) Mahābhārata (XII. 69, 35) :

Ghoshan nyaseta mārgeshu grāmān utthāpayed api ।
Praveśayech cha tān sarvān śākhā-nagareshv-api ॥
Ibid. 2, 5, 81 :

Kechid nagara-gupty-arthaṁ grāmā nagaravat kṛitāḥ ।

(8) Mānasāra (chap. IX. named Grāma, 1-538).

According to shape the villages are divided into eight classes, namely, Daṇḍaka, Sarvatobhadra, Nandyāvarta, Padmaka, Svastika, Prastara, Kārmuka and Chatur-mukha (lines 2-4).

(For the plans represented by these eight names, see Rām Rāz, Ess. Arch. of Hind. plates XLIII—XLVI). The measurement, the ground-plans, the offerings to the presiding deity, the internal arrangement, the laying out of the houses, and the ceremonial opening of new buildings are described in order (5-8) :

Prathamam grāma-mānam cha dvitīyam padam vinyaset |
Tritīyam tad-baliṁ datvā chaturtham grāma(m) vinyaset |
Pañchamam grīha-vinyāsam tatra garbham vinikshipet |
Shaṭkam grīha-praveśam cha tan-mānam adhuno chate |
The general plan (95-503) :

Each village is surrounded by a wall made of brick or stone, strong and high enough to prevent leaping over (143, etc). Beyond this wall there is a ditch broad and deep enough to cause a great obstruction in the event of an attack on the village (143, etc). There are generally four main gates at the middle of the four sides and as many at the four corners (109-110, 144, etc). Inside the wall there is a large street around the village. This street is generally used for circumambulation on some special occasion, daily round of the police, open-air drive and similar matters of public concern. Two other large streets are those which run from one gate to another in the middle of the wall on each side. They intersect each other at the centre of the village, where a temple or a hall is generally built for the meeting of the villagers. The village is thus divided into four main blocks, each of which is again subdivided into many blocks by streets which are always straight from one end to the other of a main block. The ground-floor of the houses on the main streets are shops. The surrounding street has foot-paths and

houses only on one side. These houses are mainly public buildings, such as schools, colleges, libraries, guest-houses, etc. All other streets generally have residential buildings on both sides. The houses high or low are always uniform in make (500, see also 501). Congestion is carefully avoided. The drains or *jala-dvāra* (lit. water-passage) are made towards the slope of the village. Tanks and ponds are dug in all the inhabited parts and located in such quarters as can be conveniently reached by a large number of inhabitants. The temples of public worship as well as the public commons, gardens and parks are similarly located. The people of the same caste or profession are generally housed in the same quarter.

- (9) The following words of Mr. Havell may throw some further light on some of the points referred to above (Ancient and Mediæval architecture of India, pp. 9, 13, 12) :

“The experience of many generations had proved that they (plans of villages) were the best for purposes of defence, and gave the most healthy, pleasant and practical lay-out for an Indian village or town. The easterly axis of the plan ensured that the principal streets were purified by the rays of the sun sweeping through them from morning till evening; while the intersection of main streets by shorter ones running north and south provided a perfect circulation of air and the utmost benefit of the cool breezes.”

“The *Mānasāra* recognises forty different classes of villages and towns, according to the extent of the lands owned by them; commencing with a village-unit which was 500 *daṇḍas*, or 4,000 feet square, so that the extent of the largest cities would be 20,000 *daṇḍas* or about 30 English miles square. Of this area about one-third was devoted to building space, and the rest to the agricultural lands owned by the community.....In the description of Ayodhyā given in the *Rāmāyaṇa* (see under *Nagara*), the proportion between

its breadth and length is as one is to four. Pāṭalīputra was about 9 miles in length and $1\frac{1}{2}$ miles in breadth. Hindu Gaur was also a long rectangle, one of the long sides generally faced a lake or river, an arrangement which provided bathing facilities for all the inhabitants, and obviated the necessity of building defensive works all round."

"The Mānasāra gives the maximum width of the main village-streets as 5 daṇḍas, (a daṇḍa, rod or pole=8 feet). The others varied in width from 1 to 5 daṇḍas. The size of a single cottage was reckoned as being 24 feet by 16 feet to 40 feet by 32 feet. They were generally grouped together by fours, so as to form an inner square or quadrangle. The magic of the square depends on the fact that it afforded the best protection for the cattle of the joint household when they were driven in from pastures every evening."

- (10) "Of stone-built walls, such as ancient Indian fortified village or town possessed, there is an extant example older than the sixth century B. C. in the hill-fortress of Giribraja, near the modern Rajgir, said to have been planned by a master-builder called Mahā-govinda."

(Rhys Davids, *Buddhist India*, p. 37).

- (11) Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇa-mukha-pattanaṁ galimdam aneka-māṭa-kūṭa-prāśada-devāyatanāni galiḍampppuva-agrahāra-pattanamgalimdam atisayavappa.....!

"(At Teridala, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three Thousand, adorned, with)—villages, towns, hamlets, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala....."

(Old Kanarese Inscrip. at Terdal, line 58, *Ind. Ant.* vol. xiv. pp. 19, 25).

- (12) “ With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon—(Grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-mukha-pura-pattana-rājadhānī)—on whatever side one looked, in these nine forms did the Kuntala-deśa shine.”

(It should be noticed, that the passage within brackets is almost identical with the corresponding passage in quotation no. 11 above.)

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 197,
Transl p. 124, para 1, last seven lines ; Roman
text, p. 214, line 27 f).

GRĀMA-GARBHA—(see under Garbha-nyāsa)—The foundation of a village.

GRĀMA-MĀRGA—The village-road.

Vimśad-dhanur grāma-mārgaḥ sīmā-mārgo daśaiva tu |
(Brahmaṇḍa-Purāṇa, part I, 2nd anuśaṅga-pāda,
chap. 7, v. 112).

See details under Grāma and Nagara.

GRĀMA-LAKSHAṆA—The description of the village.

(M. IX., see under Grāma).

GRĀMA-VINYĀSA—The arrangement or laying-out of the village.

(See Grāma).

GRĀHA—A crocodile, a shark, an architectural and sculptural ornament.

A kind of mukha-bhadra or front tabernacle.

(M. XVIII. 302, etc).

An ornament of the arch :

Grāha-kinnara-saṁyuktam |

Grāha-kinnara-bhūṣhitam |

Grāha-puchchhādi-sarveshām svarṇa-ratnena bandhayet |

Grāhāntām sarva-ratnais cha puritam śreṇi-saṁyutam |

(M. XLVI. 53, 56, 57, 60).

GRĀHA-KUNḌALA—The crocodile-shaped ear-ring.

Cf. Grāha-kunḍala-bhūṣhaṇam |

(M. LIV. 8).

Anyathā sarva-śaktinām grāha-kunḍala-bhūṣhiṇīm |

(M. LIV. 168).

GRĪVA—(see Kaṇṭha)—The neck, the dado; as a member of the pillar it comprises vedikā (altar), grīva (dado proper), and bhūṣhaṇa (ornament).

(M. xv. 105-107).

GRĪVA-BHŪSHAṆA—The ornaments of the neck part of the pillar.

It comprises uttara (fillet), vājana (fillet), gala (dado), and vājana (fillet).

(M. xv. 111-113).

GRAIVEYAKA—A neck-lace.

Sapta-suvarṇa-nishka-kalitām graiveyakam kāntimat—charṇiṅg neck-lace made of seven nishkas of gold.

(Four Inscript. at Śrīkurmam, no. D, line 6, Ep. Ind. vol. v. p. 37).

GH

GHATA—A pot, jar, pitcher; same as kumbha of the column (see Stambha), the torus (see Gwilt, Encycl. fig. 870), a type of building, a carving on the door.

Cf. Stambham vibhajya navadhā vahanam bhāgo ghato'sya bhāgo'nyah |

(Bṛihat-saṁhitā, LIII. 29).

Dr. Kern's rendering by 'base' seems rather doubtful.

(J. R. A. S., N. S., vol. VI. p. 285).

(1) A type of building which is shaped like a waterjar (kalāśa) and is eight cubits wide.

(Bṛihat-saṁhitā, LVI. 26, J. R. A. S., N. S., vol. VI. p. 319, see under Prasāda).

A jar-shaped carving (on the door frame) :

Śeṣhaṁ maṅgalya-vihagaiḥ śrī-vṛiksha-svastika-ghaṭaiḥ ।

Mithunaiḥ patra-vallibhiḥ pramathaiś chopasobhayet ॥

(Ibid. LVI. 15).

A type of building :

(2) Matsya-Purāṇa (chap. 269, v. 37, 49, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 33, see under Prāsāda).

(4) Mānasāra (XLII. 15-18) :

Shaṭ-saptāṣṭāṅgulaṁ vāpi śilā-stambhaṁ viśālakam ।

Vṛittam vā chatur-aśramam vā aṣṭāśramam shoḍaśāśrakam ।

Pāda-tuṅge' ṣṭa-bhāge tu trimśenordhvam alaṅkṛitam ।

Bodhikam muṣṭi-bandham cha phalakā-tāṭikā-ghaṭam ।

(See further context under Śilā-stambha).

GHATṬA—(see Sopāna)—A flight of steps.

Śrī-vatsa-rāja-ghaṭṭo'yaṁ nūnam tenātra kāritaḥ ।

Brahmaṇḍam ujjvalam kīrttim ārohayitum ātmanah ॥

“He indeed caused this flight of steps to be built here, of the illustrious Vatsa-rāja, in order to make his bright fame ascend up into the universe.”

(Chandella Inscript. no. B, Deogaḍh Rock Inscript.
of Kirtivarman, v. 7, Ind. Ant. vol. XVIII. pp. 238,
239).

Cf. “Ghāt—(1) A flight of steps leading to water, (2) a mountain pass, (3) a ferry.”

Vincent Smith's Gloss (loc. cit) to Cunningham's Arch. Surv. Reports.

GHATĪKĀLAYA—The building where the water-clock is placed.

(Cintra Prasasti of the reign of Sarangadeva, v. 40,
Ep. Ind. vol. I. pp. 284, 276).

GHATĪKĀ-STHĀNA—The place or building where a clock is placed, a religious centre, an institution.

(1) Uṭṭaṅkoktyā sāma-vede vyādhattam ghaṭikāśramam—“in accordance with Uṭṭaṅka's saying in the Sāma-veda, the ghaṭikā was established.”

(It should be noted that this inscription is on the door of the Ammanavaragudi in the enclosure of the same Janārdana-svāmi temple.

(Ep. Carnat. vol. v. part I, Chamunarayapatna Taluq, no. 178, Roman text, p. 462, Transl. p. 202).

- (2) " Possessor of thirty-two velama, eighteen cities, sixty-four yoga-pīṭhas, and sixty-four *ghaṭikā-sthānas*."

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 94, Transl. p. 61, line 6 f; Roman text, p. 114, line 4 f).

- (3) " He set out for the city of the Pallava Kings, together with his guru Viraśarīmā, desiring to be proficient in pravachana, entered into all *religious centres* (*ghaṭikā-sthāna*) and (so) became a quick (or ready) debater (or deputant)."

(Ibid. no. 176, Transl. p. 113, para, last but one).

- (4) " With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, *ghaṭikā-sthānas*, the supports of dharma and mines of enjoyment.....did the Kuntala-deśa shine."

(Ibid. no. 197, Transl. p. 127, first para, last seven lines; Roman text, p. 214, line 30).

- (5) Mr. Rice is not certain about the accurate meaning of the term. He refers to quotations nos. 1, 2, 3, 4, and seems to think that it means some kind of institution. He says that " Mr. Pathak has translated it as 'religious centre' (Ind. Ant. XIV, 34). Dr. Kielhorn has published an article on the subject (Gottingen Nachrichten for 1900, Heft 3) with special reference to the use of the word in this inscription (quotation no. 3 above) and gives quotations in support of his view that it means something like *brahma-puri*." It is to be noted that Mr. Rice's reference to Ind. Ant. is not accurate see below.

(Ep. Carnat. vol. VII. Introduct. p. 8, note 2).

- (6) Dvā-trimśat tu velāvuramum ashtādaśa-paṭṭaṇamum bāsa-shaṭi-yoga-piṭhamum aruvattanalku-ghaṭika-sthānamum
 “ —(the people of the) thirty-two sea-side towns, the 18 towns, 62 seats of contemplation, and 64 *religious centres* (together with.....held a convocation there).

(Old Kanarese Inscript. at Terdāl, line 60, Ind. Ant. vol. XIV. pp. 19, 25).

GHANA—Solid, a kind of measurement, thickness.

Eka-hasta-samam dīrgham tad-ekāṅgula-vistṛitam |

Ghanam ardhāṅgulaṁ proktaṁ hasta-niśchitya yojayet |

(M. II. 64-65; see also XXXIII. 311-313, 593-595; LX. 17-18; LXII. 17, under Aghana).

GHANA-MĀNA—(see Aghana-māna)—The measurement by the exterior of a structure.

(M. XXXIII. 291-330, and 331-335, see under Aghana-māna).

Cf. Yogādi-ghana-mānaṁ cha kṛtvā bāhye navāṁśakam |

(M. XXXIX. 64).

GHĀṬANA—A bolt.

Yogyam kavāṭa-yugmaṁ śreshṭham madhyam cha harmyake |

Antar vāpi bahir vāpi ghāṭanaṁ kila-samyutam |

(M. XIX. 152-153).

GHṚITA-VĀRI—(cf. Piṭha)—The water-pot, a part of the piṭha or the Pedestal of the Phallus.

Piṭhasyordhve viśāle tu chatush-pañcha-shaḍ-āṁśake |

Ekāṁśenacha śeṣam tu ghṛita-vāri-viśālakam |

(M. LIII. 24-25).

CH

CHAKRA —The disc of Vishṇu, a type of building.

See Mānasāra (LXV. 145, LIV. 147, XXXII. 125, etc).

A class of octangular buildings :

(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-32, see under Prāsāda).

In connection with the foundations :

Madhye chakram tu bhaumena bhājanāntam vinikshipet |
(M. XII. 137, see also 158).

CHAKRA-KĀNTA—A class of the eleven-storeyed buildings.
(M. XXXIX. 11-15, see under Prāsāda).

CHANDITA—A type of storeyed building, a ground-plan.

A class of the nine-storeyed buildings (M. XXVII. 11-12, see under Prāsāda).

A ground-plan in which the whole area is divided into sixty-four equal squares (M. VII. 9, see, for details, 77-110, cf. also VIII. 39 ; IX. 166, in connection with the village ; xv. 390, etc).

CHATUR-ĀŚRA—(see Chatushkoṇa)—A type of building which is quadrangular in plan, has one storey and five cupolas.

(1) Bṛihat-saṁhitā (LVI. 28 and Kaśyapa, J. R. A. S., N. S., vol. VI. p. 320, note 1).

(2) Matsya-Purāṇa (chap. 269, v. 28, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 25, see under Prāsāda).

CHATUR-MUKHA—(see under Grāma and Śālā)—Literally four-faced, a class of villages, a type of building, a kind of hall.

A class of the four-storeyed buildings (M. XXII. 12-23, see under Prāsāda).

A class of villages (M. IX. 3, cf. the description in detail, 490-507, see also XIX. 212).

A class of śālās (halls, pavilion, etc., M. XXXV. 3-4, see under Śālā).

Cf. Sarvatobhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana-tilaka-Jina-chaityālayavanu—"the Tribhuvana-tilaka-Jina-chaityālaya (temple) (which is) auspicious on every side (sarvatobhadra), has four faces (chaturmukha), and is the embodiment of the three jewels."

“The temple has four doors each of which opens on three identical stone images of the Tirthamkaras Ara, Malli and Munisuvrata”.

(Karkala Inscript. of Bhairava II, line 17, Ep. Ind. vol. VIII. pp. 132, 135, notes 11, 12, and p. 134, note 3).

CHATUR-VARGA—A set of four mouldings of the door, consisting of vedikā (platform), pāda (pillar), śiraḥ (spire) and śikhā (finial).

(M. XXXIX. 154-156).

CHATUR-VARGA-KĀNTAKA—A set of four architectural members.

(M. XXXIII. 531).

CHATUR-VIMŚATI-TĪRTHA—The twenty-four Jain saints or apostles.

(M. LV. 90).

Cf. Fergusson, Hist. of Ind. and East. Arch. (p. 748) :

<i>Name</i>	<i>Distinctive sign</i>
1. Ādinātha	.... Bull.
2. Ajitanātha	.... Elephant.
3. Śambhunātha	.... Horse.
4. Abhainandanātha	.... Monkey.
5. Sumatinātha	.... Chakwa (red goose).
6. Supadmanātha	.... Lotus.
7. Supārśvanātha	.... Swastika.
8. Chandraprabha	.... Crescent moon.
9. Pushpadanta	.... Crocodile.
10. Śitalanātha	.... Tree or flower.
11. Śrī-Amśanātha	.... Rhinoceros.
12. Vasupadya	.... Buffalo.
13. Vimalanātha	.... Boar.
14. Anantanātha	.... Porcupine.
15. Dharmmanātha	.... Thunderbolt.
16. Śāntanātha	.... Antelope.
17. Kunthanātha	.... Goat.
18. Aranātha	.... Fish.
19. Mallinātha	... Pinnacle.
20. Munisuvrata	.... Tortoise.

<i>Name</i>	<i>Distinctive sign</i>
21. Naminātha	.... Lotus with stalk.
22. Neminātha	.... Shell.
23. Pārśvanātha	.... Snake.
24. Vardhamāna or Mahāvīra	Lion.

For reference to their images see Jina(ka).

CHATUḤ-KOṆA—Literally four-cornered, a type of quadrangular building (see under Chatur-aśra).

(1) Bhavishya-Purāṇa (chap. 130, v. 25, see under Prāsāda).

(2) Bṛihat-saṃhitā (Chap. LVI. 18, 28, see under Prāsāda).

CHATUḤ-ŚĀLĀ—A house with four śālās (rooms, or halls), an open or closed quadrangle surrounded by buildings on all four sides, an enclosed court-yard.

Evam chatur-gṛhaṃ proktaṃ śālāyāṃ kalpayen na vā ||

Chatuḥ-śālā-pradeśe tu tad-adho-bhūmir uchyate ||

Madhya-maṇḍapa-saṃyuktaṃ chatur-gṛhaṃ udāhṛitaṃ ||

(Kāmikāgama, xxxv. 5-7, 70, 93).

Chatuḥ-śālā-gra(gṛ)haṃ śreṣṭhaṃ tri-śālāṃ madhyamaṃ bhavet |

Dvi-śālāṃ adhamāṃ proktaṃ hīnaṃ syād eka-śālakam ||

(Ibid. xxv. 13, 14).

Śālaikā daṇḍa-khaṇḍābhā dvi-śālā tad-dvayena tu |

Tat-trayena tri-śālā syāt chatuḥ-śālā chatuṣṭayī ||

Saptabhiḥ sapta-śālā syād evam anyam tu kīrtitaḥ (-m) ||

(Ibid. xxxv. 34, 35).

Shaḍ-bhāgena mahā-śālā chatuḥ-śālā tri-bhāgikāṃ |

Madhya-śālā(-ir) yugāṃśena bhadrā-śālā cha madhyame |

Anuśālā cha madhye cha chaika-bhāgena bhadraḥ kam |

(M. xxvi. 17-19).

Chatuḥ-śālāṃ (Amarakośha, II. ii, 6).

CHATUḤ-ŚILĀ—Literally four pieces of stone, a pedestal.

Benasyaika(-kā)-śilā proktaṃ lūgānāṃ tach-chatuḥ-śilā |

(M. LII. 177).

CHATUḤ-STALA.—The fourth storey, the general description (M. XII. 89-106), the eight classes (Ibid. 1-88).

(See under Prāsāda).

CHANDRA-KĀNTA—A ground-plan in which the whole area is divided into 1024 equal squares (M. VII. 50, see under Pada-vinyāsa), a class of the ten-storeyed buildings (M. XXVIII. 6-8, see under Prāsāda), one of the five Indian orders (Suprabhed-āgama, XXXI. 65, 66, see under Stambha).

CHANDRA-ŚĀLĀ (-LIKĀ)—A room at the top of a house, a kind of windows.

- (1) Tri-chandra-śālā bhaved valabhī—the roof must have three dormer-windows.

(Bṛihat-saṁhitā, LVI. 25, 27, 'J. R. A. S., N. S., vol. VI. pp. 319, 320).

- (2) Pārsvayoś chandra-śāle'sya uchehhrāyo bhūmikā-dvayam |
(Matsya-Purāṇa, chap. 269, v. 33, see also v. 40, 41, 42, 46).

- (3) Chandra-śālānvitā kāryyā bherī-śikhara-saṁyutā ||
(Garuḍa-Purāṇa, chap. 47, v. 44).

- (4) Tri-chandra-śālā bhaved valabhī |
Bahu-ruchira-chandra-śālāḥ śaḍ-vimśad-bhāga-bhūmīś cha |
(Bhavishya-Purāṇa, chap. 130, v. 32, 34).

- (5) Hasti-prishṭha-yuktam chandra-śālābhis cha samanvitam
(vimānam) ||
(Kāmikāgama, I. 92).

- (6) Kuṭṭimo'strī nibaddhā bhūś chandra-śālā śirogṛham |
Commentary : chandrādi-dvayam gṛhoparitana-grihasya
uparam ādi-aṭṭālī ityādi prasiddhasya |
(Amarakosha, II. 5, 8).

CHARAṆA—A synonym of the pillar (M. XV. 4); a foot (M. LVIII. 3, etc.) (See under Stambha).

CHARA-VĀSTU—A movable structure, a temporary building.

Grāmādinām nagarādinām pura-pattana-kharvate |

Koṣṭha-kolādi-sarveshām garbha-sthānam ihochyate |

Sthira-vāstu-kukshi-dese tu chara-vāstu tathāpi cha |

(M. XII. 168-170).

CHARUKA — (see Ruchaka)—A type of building.

Nishpaṭaṁ charukaṁ vidyāt sarvatraiva viśeshataḥ ।

(Kāmikāgama, xxxv. 91, see also 88-90 under Nandyāvarta).

CHALA-DANḌA—The movable lamp-post.

Chatur-aśraṁ vā tad aṣṭāgraṁ vṛttaṁ vā chala-danḍakam ।

Sthira-danḍa-viśāle tu mānāṅgula-vaśān nayet ।

(M. L. 84-85).

CHALA-SOPĀNA—The movable stair-case.

(M. xxx. 130, see under Sopāna).

CHĀRA — A platform.

Vṛishabhasya lakṣhaṇaṁ samyag vakshyate'dhunā ।

Vimāne maṇḍape vāpi chāropari parinyaset ।

(M. LXII. 1, 3).

CHĀRU-BANDHA—A type of base.

Tato jāṅgala-bhumiś ched adhishṭhānaṁ prakalpayet ।

Tach chatur-vidham ākhyātam iha śāstre viśeshataḥ ॥

Padma-bandhaṁ chāru-bandhaṁ pāda-bandham pratikramam ॥

(Suprabhedāgama, xxxi. 16-17).

CHĀRYĀ—A road which is eight cubits broad.

Aṣṭa-hasta-pramāṇa-mārgaḥ ।

(See Kauṭīliya-Arthasāstra, under Patha).

CHITRA—An image, a painting, a marble.

A painting (M. xxxv. 402, etc).

A kind of marble (M. lvi. 15, etc).

A kind of octangular building (Agni-Purāṇa, chap. 104, v. 20-21,
see under Prāsāda).

A full relief or image whose whole body is fully shown :

Sarvaṅgaṁ dṛiṣyamānaṁ yat chitram evaṁ prakathyate ।

(M. L. 1-9).

See Suprabhedāgama (xxxiv, 3) under Ābhāsa.

CHITRA-KALPA—A head-gear, an ornament.

Patra-kalpaṁ chitra-kalpaṁ ratna-kalpaṁ cha miśritam |
Eshāṁ chatur-vidhaṁ proktaṁ kuryād ābharaṇaṁ budhaḥ |

(M. L. 3-4).

CHITRA-KARṆA—A kind of pillar.

(M. xv. 30, see under Stambha).

CHITRA-TORAṆA—(see Torāṇa) - A type of arch.

Tad eva (like the Makara-toraṇa) pārśvayor madhyam pūritaṁ
cha dvayor (makarayor) api |

Nakra-tuṇḍa-prāg-grahaiś cha tayor āśya-vinirgataiḥ ||

Vidyādharaś cha bhūtaiś cha śimhe(-hairi)va vyāla-haṁsakair api |

Bāle srag-daṇḍakair anyair maṇi-bandhair vichitritam ||

Chitra-toraṇam etat syād devānāṁ bhū-bhṛitāṁ varam |

Ihāsu pratimādyāsu pādāḥ sarvāṅga-śobhitāḥ ||

Chatur-asrāśṭa-vṛittābhā kumbha-maṇḍyā saṁyutāḥ |

Pottikā-sahitā vā syur viyuktā vā prakīrtitāḥ ||

Utsandhād avalambaṁ tu kuryān makara-prishṭhakam ||

(Kāmikāgama, Lv. 66-70).

CHITRA-PATṬA—A moulding of the pillar.

(M. xv. 34, see the lists of mouldings under Adhish-
ṭhāna and Upapīṭha).

CHITRA-SKAMBHA—A column with all characteristics of the
Padma-kānta (see below) except the āsana (seat).

(M. xv. 39, see under Stambha).

CHITRĀBHĀSA—(see Ābhāsa)—A kind of marble, an image.

(M. LVI. 15, see under Ābhāsa).

Śilodbhavānāṁ vi(bi)mbānāṁ chitrābhāsasya vā punaḥ |

Jalādhivāsanāṁ proktaṁ vṛishendrasya prakīrtitam ||

(Līṅga-Purāṇa, part II, Uttara-bhāga, chap. 48, v. 43).

An image painted on a paṭa (a piece of cloth, a tablet, a plate) or
wall (Suprabhedāgama, xxxiv. 4, see under Ābhāsa).

CHITRĀRDHA—A half relief or an image half of whose body is
shewn.

(Suprabhedāgama, xxxiv. 4, see under Ābhāsa).

CHULLĪ—A building lacking a southern hall, an apartment of three divisions, one looking north, another east, and the third west.

Yāmyā-hīnaṁ chullī tri-śālakam vitta-nāśa-karam etat ।

(Bṛihat-saṁhitā, LIII. 38, J. R. A. S., N. S., vol. VI. p. 282).

CHŪLIKĀ—(CHŪLĪ)—A tower, a head-ornament, the capital, the top.

(1) Antar vapra(h) bahir bhittiś cheshtaṁ dīrghaṁ cha chūlikā ।

(M. IX. 362).

In connection with the joinery :

Etat suvṛitta-pādānām tri-karṇam vakśhyate 'dhunā ।

Tad eva cha tri-karṇam syāt tri-chūlikam eva cha ।

(M. XVII. 104-105).

In connection with the gopura or gate-house (M. XXXIII. 313).

In connection with the maṇḍapa (pavilion) :

Tad(prastara)-ūrdhve maṇḍapānām cha chūlikā-karṇa-harmyakam ।

(M. XXXIV. 64).

An ornament for the head :

Lamba-hāram api chūlikādibhiḥ । (M. L. 301).

(2) Stambhasya parikshepāśh śhaḍ-āyāmā dvi-guṇo nikhātaḥ chūlikāyāś chatur-bhāgaḥ—"in fixing a pillar 6 parts are to form its height on the floor, twice as much (12 parts) to be entered into the ground, and one-fourth for its capital."

(Kāuṭīliya-Arthaśāstra, chap. XXIV. p. 53).

(3) Trichūlī vaiśya-śūdrāṇām pañcha sapta mahibhṛitām ।

Brāhmaṇānām tathaiva syur ekādaśa tu vedikaḥ ॥

Pāshaṇḍāśraminām yugma-saṁkhyā chūlī vidhīyate ॥

(Kāmikāgama, XXXV. 160, 161).

The synonyms of chūlikā :

St(h)ūpikā cha ghaṭaḥ kīlo śūlakaḥ st(h)ūpir ity-api ।

Śikhā st(h)ūpir iti khyātā chulikaḥ cha dvijottamāḥ ॥

(Ibid. LV. 207).

CHŪLI-HARMYA—(cf. Chullī)—A tower, a room at the top of a house.

(1) Prastarordhve viśesho'sti chūli-harmyādi-maṇḍitam ।
(M. xxxiv. 499).

(2) Ekāneka-talāntam syāt chūli-harmyādi-maṇḍitam ।
(M. xxxv. 37, etc).

(3) Chūli-harmya-yutam chorddhve chāgra-dvāra-śamanvitam ॥
Sorddhva-vāstavya-samyuktam chūli-harmya-yutam tu vā ॥
Sā bhūmir maṇḍapāgāra-chūli-harmya-vibhūshitā ॥
Athavā maṇḍaporddhve tu chūli-harmya-vibhūshitām ।
Talādhishṭhāna-pādebhyaḥ kiṃchid-ūna-pramāṇakam ॥
(Kāmikāgama, xxxv. 63, 65, 71, 114).

(4) Pākāra-madhye kṛtvā vāpīm pushkariṇīm dvāram chatuḥ-
śālam adhyardhāntarāṇikam kumārī-puram muṇḍa-harmyam
dvi-talam muṇḍaka-dvāram bhūmi-dravya-vaśena vā tri-
bhāgādhikāyāmāḥ bhāṇḍa-vāhinīḥ kulyāḥ kārayet !

“In the centre of the parapets, there shall be constructed a deep lotus pool ; a rectangular building of four compartments, one within the other ; an abode of the goddess Kumārī (?) having its external area $1\frac{1}{2}$ times as broad as that of its innermost room ; a *circular building with an arch way* ; and in accordance with available space and materials, there shall also be constructed canals (?) to hold weapons and three times as long as broad.”

(Kauṭīliya-Arthaśāstra, chap. xxiv. p. 54).

Pandit Shama Śāstri's translation, as given above, does not seem to have resulted from a happy construction of the text. 'Kumārī-pura', 'muṇḍa-harmya' and 'dvi-tala (two-storeyed) muṇḍaka-dvāra' bear apparently some technical meanings which are not well expressed in the translation.

'Muṇḍa-harmya' might be identical with 'chūli-harmya' inasmuch as 'muṇḍa' and 'chūli' are almost synonyms, both meaning top or summit (see Kumārī-pura).

CHAITYA—(CHAITYĀLAYA)—A monumental tomb, a sanctuary,
ate , | .

- (1) Tasminn Iruga-daṇḍeśa-pure chāru-śilāmayam |

Śrī-Kuṁthu-Jinanāthasya chaityālayam achīkarat ||

“In this city the general Iruga caused to be built of fine stones
a temple (chaityālaya) of the blessed Kunthu, the Lord of
Jinas.”

(Vijayanagara Inscript. of Harihara II, v. 28, H. S.
I. I. vol. I. no. 152, pp. 158, 160).

- (2) Pārśvanāthasya Arhataḥ śilāmayam chaityālayam achīkarat |

“—caused a temple (chaityālaya) of stone to be built to the
Arhat Pārśvanātha.”

Cf. Bhavya-paritosha-hetun śilāmayam setum akhila-
dharmmasya |

Chaityāgāram achīkarat ādharāṇi-dyumaṇi-hima-kara-sthai-
ryam ||

(Vijayanagara Inscript. of Devaraja II, v. 20, H. S.
I. I. no. 153, pp. 162, 164, 166).

- (3) Śrī-yogasvāminah.....eshā Malukaya-chaityā—this is the
Malukaya temple of the god Yoga Svāmin.

(Sanskrit and old Canarese Inscript. no. 170, Asni
Inscript. of Mahipala, line 7 f. Ind. Ant. vol. XVI.
p. 175, note 12).

- (4) Abode chātiyaṁ—“The chaitya on (Mount) Arbuda.”

Miga-samadakam chetaya—“The chaitya which gladdens the
antelopes.”

(Bharaut Inscript. nos. 5, 11, Ind. Ant. vol. XXI.
pp. 227, 228).

- (5) “Kāyastha Palhadeva (or Palhaja).....built a tank and a
temple (chaitya) of Śambhu (Śiva), and also laid out a gar-
den.”

(Narwar Stone Inscript. of Gauapati of Nalapura,
v. 22-25, Ind. Ant. vol. XXII. p. 81).

- (6) Boppanāpara-nāmāṅkaś chaityālayam achīkarat--“ he, having another name Boppana, had the Jaina temple made.”

(Ep. Carnat. vol. II. no. 66, Roman text, p. 60, Transl. p. 149).

- “ They caused to be erected the lofty chaityālaya called Trijagan-maṅgalam, and set up (the god) Māṇikya-deva; also caused to be repaired the Parameśvara-chaityālaya which the blessed ones (or Jains) had formerly erected in Hullanahalli and granted lands to provide for the offerings at the two chaityālāyas.”

(Ep. Carnat. vol. III. Nanjangūd Taluq, no. 64, Transl. pp. 101, 102, Roman text, p. 193).

- (8) “ Caused to be set up afresh the image of the Tirtha(ṇ)-kara Chandraprabha, the god Vijaya and the goddess Jvālīnī, in the chaityālaya at Kelasūr, which he had caused to be repaired and painted anew.”

(Ep. Carnat. vol. IV. Gundlupet Taluq, no. 18, Transl. p. 38).

- (9) Aneka-ratna-khachita-ruchira-maṇi-kalaśa-kalita-kūṭa-koṭi-ghaṭitam apy-uttuṅga-chaityālayamain--“ having erected in.....a lofty chaityālaya, with kalaśas or towers surmounted by rounded pinnacles set with all manner of jewels.”

(Ep. Carnat. vol. VI. Mudgere Taluq, no. 22, Roman text, p. 148, line 12, Transl. p. 63, para 2).

- (10) “ Chaityas or Assembly halls—These in Buddhist art correspond in every respect with the churches of the Christian religion. Their plans, the position of the altar or relic-casket, the aisles, and other peculiarities are the same in both, and their uses are identical, in so far as the ritual forms of the one religion resemble those of the other.”

(Fergusson, Hist. of Ind. and East. Arch. pp. 50-51).

For architectural details of the existing (Buddhist) chaitya-halls see Fergusson :

Plans of chaity hall at Sanchi (p. 105, fig. 41).

Lomas Rishi cave (p. 109, figs. 43, 44).

Plan and elevation of Chaitya cave at Bhaja (pp. 110-111, figs. 45-47).

Plan of cave at Nassick (p. 115, fig. 49).

Plan, section, elevation and view, of Cave at Karli (pp. 117-118, 120, figs. 54, 53, 55, 56).

Cross section and view of Caves at Ajunta (pp. 123-125, figs. 58, 57, 59, 60).

Cave at Ellora (p. 128, fig. 63).

Plan of Cave at Dhumnar (p. 131, fig. 65).

- (11) See Buddhist cave-temples (Arch. Surv. new Imp. Series vol. iv. the chaitya-cave at Kondane, photo, facing the title page).

- (12) "The word chaitya is derived from the root 'chin chayane,' to collect, and the commentary on Amara, called the Gurubā-laprabodhikā, says that it denotes a building, because it is the result of the collection or putting together of stones (chīyate pāshāṇādinā chaityam). But it will be seen that in some of the above quotations the word is used in close connection with yūpa, the sacrificial post. The ceremony performed at the end of the great sacrifices is called chayana, i.e., the collection of the sacred ashes and other relics and the grouping them into the form of a tortoise, or of the bird Garutmat as in the sacrifice called Garuḍachayana; chita being the sacred things thus collected, it appears that the building constructed to preserve them for the purpose of worship was called chaitiya or chaitya."

"This place of worship. from its connection with Vedic rites. is probably of older date than the devāyatanas."

"It is, therefore, clear that the Rāmāyaṇa alludes to the Brāhmanical and not to the Bauddha Chaitya. The commentators are not consistent in saying that chaitya means a Brāhmanical building when it is mentioned in connection with Rāma and his country, a Buddhist building when

mentioned in connection with the enemy's country, forgetting that Vālmiki has peopled Lankā with Vedic students and sacrificers without ever mentioning the Buddhists ”.

“No. 7 (Rāmāyaṇa, v. 12, 17) mentions chaitya trees, so called probably because instead of constructing a building it was also the custom to plant trees with revetment round their stems, where the chayana ceremony was performed. In course of time, however, all reveted trees began to be called chaitya trees ; and to such trees, which are generally found in all villages, Kālidāsa evidently alludes when describing the Daśārṇa country in his Meghadūta. Mallinātha quotes Viśva (chaityam āyatane Buddhavandye choddeśapādape).”

“The ceremony performed after the burning of dead bodies is samichayana, in which, after collecting the bones, a portion of the ashes is grouped into a human form, and basāli or food offered to it. I take the śmaśāna-chaitya alluded to in no. 9, to be a monumental building erected on such spot in memory of departed kings and other great personages.”

“It may, therefore, be presumed that in accordance with custom a chaitya was built in memory of Buddha, and that his disciples began to worship and multiply it by taking his funeral relics to different parts of the country, while the sacrificial chaityas of the Brāhmanas became scarce owing to the opposition made by the Bauddhas to animal sacrifices, and the Brahmanas themselves having prohibited the aśvamedha for the Kaliyuga.”

“It will be seen that the Rāmāyaṇa mentions temples and idolatry ; but these seem to be of old date in India, though not so very prevalent as at present. Stenzler's Gautama Sūtra (9, 66) prescribes the going round of Dēvāyatana ; griha-dēvatās or household gods are mentioned (in 5, 13).”

(Ind. Ant. vol. XI. pp. 21-22).

(13) "Properly speaking it is not the temple (Chaitya-griha) but the dagaba inside it that is called a Chaitya. In a secondary sense it is used by Jainas and Buddhists, however, to denote a temple containing a Chaitya, and is also applied in Buddhist books to a sacred tree as well as to a stūpa".

"Hence it is closely connected in meaning with stūpa. Chaityas were known before Buddha's time (see J. As. Soc. Beng., vol. VII, p. 1001, cf. Alwis, Buddhism, pp. 22, 23)." Dr. Burgess.

(Ibid. pp. 20, 21, notes 1, 2).

CHERIKĀ—(cf. Pandi-cheri)—A village, a town.

A suburb town inhabited by the weavers :

Grāmādīnāṁ samīpāṁ yat sthānāṁ kubjaṁ iti smṛita n ||

Tad eva cherikā proktā nagarī tantuvāya-bhūḥ ||

(Kamikagama, xx. 15, 16).

According to the Mānasāra, it is a prosperous capital city connected with rivers and hills, and well fortified :

Nadyādi-kānanopetaṁ bahu-tīra-jaṇālayam |

Rāja-mandira-samīyuktaṁ skandhāvāra-samanvitaṁ |

Pārsve chānya-dvi-jātīnāṁ grihāntaś cherikoditaḥ |

(M. X. 85-88).

CHAUVĀḌI—A building with four sloping roofs.

"In the tiger-face chāvaḍi (i.e. chauvāḍi) he set up images of his family gods (named)."

(Ep. Carnat. vol. v. part I, Channarayapatna Taluq, no. 160, Transl. p. 196, Roman text, p. 451).

In East Bengal also the term is used in the same sense, but there it generally denotes straw-built houses.

CHH

CHHAT-(T)RA(-Ī)—(see Sattrā)—Free quarters in connection with temples.

(1) See Inscriptions from northern Gujarat (no. xvii. line 6, and no. xix. line 6, Ep. Ind. vol. II. pp. 30, 31).

- (2) "And as a work of dharma wish to erect a chhatra in the presence of the god Vināyaka....and erecting a chhatra for daily feeding of 6 Brāhmaṇs in the presence of the god Vināyaka."

(Ep. Carnat. vol. x. Mulbagal Taluq, no. 259,
Transl. p. 132).

- (3) "And presented the land to Amareśvara-tīrtha-Śrīpāda, for a 'chhatra' (perhaps by slip Mr. Rice puts in 'chatra', because in the text, the reading is 'chhatra') in connection with this maṭha, providing for 1 yati, 4 Brāhmaṇ pilgrims, and 2 cooks, altogether 7 persons, from the proceeds of cultivating the land."

From this passage it is clear beyond doubt that 'chhatra' and Sattrā point to the same object, namely, a building or buildings constructed in connection with a temple, maṭha, or chaityālaya to provide lodgings and food gratis to deserving persons.

(Ep. Carnat. vol. vi. Koppa Taluq, no. 27, Transl. p. 80,
(Roman text, p. 274, para 2, line 5 f).

CHHANDA—(see Vimāna-chhanda)—A building, a door, a phallus.
The temple (prāsāda) named vimāna belonging to the chhanda class.
(Bṛihat-samhitā, LVI. 17, 22).

A class of buildings (Kāmikagama, XLV. 20).

Karṇe śālā sabhā madhye chhandam syāch chhandam eva tat ||
(See ibid. L. 13 and 7).

A type of Kūṭa-koshṭha or top-room (Ibid. LV. 129, 123-127).

A class of buildings or top-rooms (M. XI. 104-107, XIX. 1-5, XXX.
175-177, XXXIV. 549-552, see under Ābhāsa).

A class of doors (M. XXXIX. 28-35, see under Ābhāsa).

A type of the Phallus (M. LII. 49, see under Ābhāsa).

CHHANDA-PRĀKĀRA—The court or the enclosure of the chhanda-class of buildings.

(M. XXXI. 24).

CHHANNA-VĪRA—An ornament.

Ūrdhva-kāye cha hārādi pārśvayor bāla-lambanam ।

Madhye dāma cha lambaṁ syāch chhanna-vīram iti smṛitam ॥

(M. L. 35-36).

CHELĀ—(PHELĀ)—(see Garbha-manjushā)—The vault of the foundation-pit.

Hemākāreṇa tāmreṇa chhelāṁ vā kārayed budhaḥ ॥

Chhelotsedhaṁ tri-pādāṁ syād apidhānasya samuchchhrayaḥ ॥

Chhelā pañchāṅgulā proktā gṛhāṇaṁ nādhikā bhavet ॥

Phelā is perhaps the same as 'chhelā' :

Shaḍ-āṅgula(m) pramāṇaṁ tu chatur-viṁśāṅgulāntakaṁ ।

Bhājanasya samantāt tu sāvakāsa-samanvitam ॥

Tathāśmanā chesṭakayā phelākārāṁ tu garttakam ॥

(Kāmikāgama, XXXI., named Garbhā-nyāsa-vidhi, 6, 7, 12, 74, 75).

J

JAGATĪ—(cf. Jāti)—A moulding of the base, or of the pedestal of an idol or phallus, a class of buildings.

(1) Pīthikā-lakṣhaṇaṁ vakshye yathāvad anupūrvaśaḥ ॥

Pīthochchhlirāyaṁ yathāvach cha bhāgān shoḍaśa kārayet ॥

Bhūmāvekaḥ pravishṭaḥ syāch chaturbhir jagatī matā ॥

(Matsya-Purāṇa, chap. 262, v. 1-2, see also 4-5).

(2) Śikhareṇa samaṁ kāryaṁ agre jagatī(tī)-vistaram ।

Dvi-guṇenāpi karttavyaṁ yathā-śobhānurūpataḥ ॥

(Agni-Purāṇa, chap. 42, v. 5).

Jagatī-vistarārdhena tri-bhāgena kvachid bhavet ॥

(Ibid. chap. 104, v. 6).

(3) Pravṛitā jagatī kāryyā phala-pushpa-jalānvitā ॥

(Garuḍa-Purāṇa, chap. 47, v. 47).

(4) Pāda-bandha-vimāne tu geḥa-garbhopari nyaset ।

Pratibandha-vimāne tu vṛiter upari vinyaset ॥

Vṛiter upari viprāṇāṁ kumudopari bhūbhṛitām ।

Jagatyupari vaiśyānāṁ sūdrāṇāṁ pādukopari ॥

(Kāmikāgama, xxx. 91, 92).

- (5) A moulding of the base (adhishtāna):

Jagatī tu shaḍ-amśā syād dvi-bhāgārdha-dalī kramāt ||

Shaḍ-bhāgā jagatī proktā kumudaṁ pañcha-bhāgikam ||

(Suprabhedāgama, xxxi. 19, 24).

- (6) A class of buildings (Ep. Ind. vol. 1. pp. 165, 277; Ind. Ant. vol. xiv. p. 161, note 22).

JAṄGAMA-(BERA)—The movable idol.

Sthāvaraṁ jaṅgamaṁ chaiva dvi-vidhaṁ beram uchyate |

Jaṅgamaṁ chotsavaṁ bhavet sarvaṁ sthāvaram ishyate |

(M. LI. 17-18).

Evam tu chotsavādīnāṁ sthāvaraṁ jaṅgamādīnaḥ(-nām) |

(M. LXIV. 93).

JAṄGHĀ—The leg, the pillar.

- (1) A synonym of the pillar (M. xv. 4, see under Stambha).

A pillar in an upper storey (M. xxvi. 55, see under Stambha).

A part of the leg from the ankle to the knee :

Jānu-tāraṁ śarāṁśaṁ syāj jaṅghā-tāraṁ yugāṁśakam |

(M. LVII. 33, etc).

- (2) Jaṅghochchhrāyaṁ tu karttavyaṁ chatur-bhāgena chāyatanam |

Jaṅghāyaṁ(-yāḥ) dvi-guṇochchhrāyaṁ mañjaryyāḥ kalpayet budhaḥ ||

(Agni-Purāṇa, chap. v. 423).

- (3) Ūrddhva-kshetra-sama-jaṅghā jaṅghārdha-dvi-guṇam bhavet ||

Tad-dvidhā cha bhaved dhītir jaṅghā tad vistārārdhagā ||

Tad-vistāra-samā jaṅghā śikharam dvi-guṇam bhavet ||

(Garuḍa-Purāṇa, chap. 47, v. 3, 12, 17, see also v. 13).

JAṄGHĀ-PATHA—(see Rāja-patha)—The foot-path.

Jaṅghā-pathas chatuṣ-pādas tri-pādaṁ cha grihāntaram |

Dhṛiti-mārgas tūrdhva-shaṣṭhaṁ kramaśaḥ padikāḥ smṛitaḥ ||

(Brahmaṇḍa-Purāṇa, part I, 2nd anuśaṅga-pāda, chap. 7, v. 115; see also v. 113, 114 under Rāja-patha).

JAJÑA-KĀNTA—A class of the five-storeyed buildings.

(M. xxiii. 41, see under Prāsāda).

JANAKA—(JANA-KĀNTA)—A class of the eight-storeyed buildings.

(M. xxvi. 39, see under Prāsāda).

A class of the twelve-storeyed buildings once prevailing in the ancient country of Janaka (Mithilā) :

Tad eva mahā-śālā tu dvi-bhāgaṃ madhya-bhadrakam ।

Jana-kāntam iti proktaṃ śrēṣṭho ravi-tālānvitam ।

(M. xxx. 35-36, see also 33-34 under Māgadha-kānta).

JANA-CHĀPĀKRITI—A type of bow-shaped arch.

Vṛittam vātha tri-yugmaṃ vā chārdha-chandrākṛitis tathā ।

Jana-chāpākṛitir vāpi yathesṭākāra-toraṇam ।

(M. xlvi. 31-32).

JANMAN—(cf. Upāna)—The base, the plinth, the basement.

The basement (M. xi. 125, 126 ; xii. 202, etc).

The plinth of the pedestal (M. xiii. 5, etc., see the lists of mouldings under Upapīṭha).

The plinth of the base (M. xiv. 16, etc., see the lists of mouldings under Adhishṭhāna).

JANMA-NIRGAMA (-NISHKRAMAṆA)—The projection or extension of the base or basement.

(M. xiii. 138 ; vi. 106, etc).

JAYADA—(see Utsedha)—A height which is $1\frac{1}{2}$ of the breadth.

(M. xxxv. 22-26, and Kāmikagama, l. 24 f., see under Adbhuta).

JAYANTA-PURA—A town, a village, an establishment for pious and learned Brāhmanas.

(Kamauli Plates of the kings of Kanauj, no U, line 28,

Ep. Ind. vol. iv. pp. 128, 129).

JAYANTI(-Ī)—A column, a post, a moulding.

- (1) A synonym of the balance-post (tulā-daṇḍa) :

Tulā-daṇḍam jayanti cha phalakā paryāya-vāchakāḥ ।

(M. xvi. 48).

- (2) A part of the column :

Mudrikāch cha tulādhikyā jayanti tu tulopari ॥

(Suprabhedāgama, xxxi. 108, see also 105-109 under Stambha).

- (3) A moulding of the column :

Tulā-vistāra-tārochchā jayanti syāt tulopari ॥

Jayanti vaiśakā jñeyā tulāvad anumārgakam ॥

(Kāmikagama, liv. 13, 16).

JAYANTIKA(-KĀ)—A post, a moulding.

In connection with the entablature (prastara) :

Etat prachchhādanāt sthāne daṇḍam chopari śāyayet ।

Etat dvāra-vaśād dīrgham tasyopari jayantikam ।

Dāru-daṇḍam śilā vāpi ishtakena jayantikam ।

Athavā dāru-jayantiś cha śilā chet saha-daṇḍakam ।

Vinā daṇḍam tathā kuryāt pāshāṇam phalakā nyaset ।

Etat sarvālaye kuryād deva-harṇye viśeshataḥ ।

(M. xvi. 124-129).

Ādhāra-paṭṭa-samyuktam sa-tulam tu jayantikam ।

(Ibid. xvi. 149).

JAYA-BHADRA—A pavilion with twenty-two columns.

(Suprabhedāgam, xxxi. 102, 100, see under Maṇḍapa).

JAYAS-TAMBHA—A pillar of victory (see under Stambha).

JAYĀLA—A type of pavilion.

(M. xxxiv. 294, see under Maṇḍapa).

JAYĀVAHA—A pavilion with fifty pillars.

(Matsya-Purāṇa, chap. 270, v. 9, see under Maṇḍapa).

JALA-GARBHA—(see Garbha)—The water-foundation, the foundation of a tank, etc.

(M. xii. 184-189, see under Garbha-nyāsa).

JALA-DURGA—(see Durga)—A water-fort.

(1) Kauṭīliya-Arthaśāstra chap. (xxiv. para 1, p. 51, see under Durga).

(2) See Śukranīti under Durga.

JALA-DVĀRA—The water-door, a gutter, a drain.

Jala-dvārām punas teshām pravakshyāmi niveśānām ||

In the three following lines the positions of the water-door are described.

(Kāmikāgama, xxxv. 167).

A gutter :

Kuryāt tu bhitti-mūle tu jala-dvārām yatheshṭa-dik |

(M. xxxi. 99 ; see also ix. 310-312, under Dvāra).

Jala-dvārām yathāsārā (-sālān) nimna-deśe prakalpayet |

(M. xxxviii. 8, see also 40).

JALA-DHĀRĀ—The gutter-like part of the pedestal (pīṭha) of the Phallus.

Nāla-tāra-tri-bhāgaikam jala-dhārā-viśālakam |

(M. liii. 23 etc).

JALA-PŪRITA-MANḌAPA—A detached building where water is preserved for bathing, washing, etc.

Parjanye majjanārthāya jala-pūrta-maṇḍapam |

(M. xxxii. 56, etc.).

JALA-STHALA—A reservoir of water.

In connection with the three-storeyed buildings :

Paritāś chaika-bhāgena kūṭa-sālādi-bhūshitam |

Tasyāntāś chāvṛitāmsena chordhva-deśe jala-sthalam |

(M. xxi. 58-59).

In connection with the four-storeyed buildings :

Ekena karna-harmyādi tasyāntar jala-(tat)-sthalam |

(M. xxii. 78, etc).

In connection with the nine-storeyed buildings :

Śreshṭham nava-talam proktaṁ viśva-kāntam udīritam |

Tad-ūrdhve dvyamśa-mānena vakshye chordhve jala-sthalam |

(M. xxvii. 33, 34, etc).

In connection with the *prākara*-buildings :

Shad-aṅgulāvaśānaṁ syāt kramāt (?bhramāt) sarve jala-sthale ।

(M. xxxi. 95).

JALĀNTA—Foundations reaching the underground-water in connection with buildings.

- (1) Khānayed bhū-talaṁ śreshṭhaṁ purushāñjali-mātrakam ।

Jalāntaṁ vā śilāntam vā pūrayed vālukair jalaiḥ ॥

(M. xviii. 6-7).

- (2) Saṁgraha-śiromaṇi by Sarayū Prasāda (xx. 23) quotes from Māṇḍavya :

Jalāntaṁ prastarāntaṁ vā purushāntam athāpi vā ।

Kshetraṁ saṁśodhya chodhṛitya śalya-sadanam ārabhet ।

- (3) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga (-Purāṇa) without any reference :

Agrataḥ śodhayitvā tu bhūmiṁ yasya puroditam ।

Dvi-hastaṁ chatur-hastaṁ vā jalāntaṁ vāpi śodhya cha ॥

JALA-SŪTRA(-SŪTRADA)—A channel, (a hydraulic engineer).

- (1) “The engineers of the Belāla Kings did not confine their attention to building alone, but irrigation works were also taken in hand. Tradition has it that the waters of the Yagachi which flows through a valley distant 10 miles and divided by a range of hills from the Halabid valley, were brought by a channel to supply the capital with water and fill the neighbouring tanks; a deep cutting on the Hasan-Bailur road at the 16th mile, works the spot where the channel crossed the saddle of the hills.”

(Ind. Ant. vol. i. p. 44. c. 2, para 2 middle).

- (2) “Where as we constructed a new dam in the Kāverī and led a channel therefrom, and the Brāhmaṇs of Harahu made with us the following agreement in order that the channel might be brought within the limits of their village Harahu.”

(Ep. Carnat. vol. iii. Seringapatam Taluq, no. 139, Transl. p. 33, line 3, Roman text, p. 77, line 5).

- (3) Jalāndarava māḍisi devāṅge—"erecting a jalāndara (?) for the god" (? temple).

(Ep. Carnat. vol. III. Malavalli Taluq, no. 64, Roman text, p. 147, line 3, Transl. p. 63).

- (4) "Vīra-pratāya Bukka-Rāya in his court gave an order to the emperor (or master) of ten sciences (daśa-vidyā-chakravartī), the hydraulic engineer (*jala-sūtra-ḍa*) Singāya-bhaṭṭa, that they must bring the Henne river to Penugonḍe—and that Singāya-bhaṭṭa conducting a channel to the Siruvera tank gave to the channel the name Pratāpa-Bukka-Rāya maṇḍala channel and had this śāsana written."

"An interesting case is recorded in this inscription : when the prince Bukka Rāya was Governor of Penugonḍa in 1388 (A. D.), he ordered the hydraulic engineer to bring the Henne river (the modern Pennār) to the city. Accordingly a channel was made from Kallūḍi to the Siravera tank, 10 miles to the north. How the water was carried beyond that does not appear. An amusing account is given of the accomplishments of the engineer who was master of ten sciences."

Jala-sūtra-svara-śāstre rasa-vaidye satya-bhāṣhāyām |

Rudraya-singari-bhavataḥ sadṛiṣaḥ ko vā mahī-tale sūraḥ ||

(Ep. Carnat. vol. x. Goribidpur Taluq, no. 6, Roman text, p. 259 f. Transl. p. 212, Preface, p. 2).

- (5) "Saying to them 'you must make this channel' they sent for the last Voja's son Peda-Bayiraboja, and gave them the contract. And they dug a channel from before Peda Nandisiriyūru and carrying it on below led it so as to fill the tank."

(Ep. Carnat. vol. x. Bagepalli Taluq, no. 10, Roman text, p. 285, Transl. p. 232).

JĀTĪ—A class of buildings, a door, a type of top-room, a phallus.

Keśaryādi-prāsāda-jāti—the Kesari and other classes of buildings.

(Prāsāda-Maṇḍana-Vāstusāstra of Sūtra-dhāra-Maṇḍana, VI. Ms. Egg. 3147, 2253, fol. 26 b).

A class of buildings :

Karṇa-madhye'ntare kūṭa-koshṭhe pañjara-saṃyutam ।

Shaḍ-vargaka-saṃyuktam jātir eshām hy-anarpitam ॥

(Kāmikāgama, XLV. 19, see also 7 and cf. L. 9, 11).

A class of kūṭa-koshṭha or top-rooms (Kāmikāgama, LV. 123-128,
see under Karṇa-kūṭa).

A class of buildings (M. XI. 104-107, XIX. 1-5, XXX. 175-177,
XXXIV. 549-552, see under Ābhāsa).

Cf. Kechid bhadra-viśeṣeṇa jātir uktam purātanaiḥ ।

(M. XXXIV. 553).

A class of doors (M. XXXIX. 28-35, see under Ābhāsa).

A type of the phallus (M. LII. 49, see under Ābhāsa).

JĀTI-PRĀKĀRA—The enclosure-(buildings) of the Jāti class.

(M. XXXI. 35, see under Prākāra).

JĀTI-ŚĀLĀ—(see Jāti)—The śālā (hall) of the Jāti class.

Evam tu jāti-śālā cha kuryād-dharmya-vaśāt sudhīḥ ।

(M. XXXI. 20, etc).

JĀTI-HARMYA—The buildings of the Jāti class.

Vakṣhe'haṃ jāti-harmyāṇām āyādi-lakṣhaṇam kramāt ।

(M. XXX. 169, etc).

JĀLA-(KA,KĀ)—(cf. Vātāyana)—A latticed window, an ornament.

(1) Mānasāra :

In connection with the single-storeyed buildings ;

Yat tan nāmāntarālaṃ chordhve nāsikā jāla-pañjaram vāpi ।

(M. XIX. 215).

In connection with the seven-storeyed buildings :

Nānā-prastara-saṃyuktam jālakābhiraṇaṃ alaṅkṛitam ।

(M. XXV. 37).

In connection with the nine-storeyed buildings :

Toraṇādy-aṅga-nīdaiś cha jālakādi-vibhūṣitam ।

(M. XXVII. 44).

In connection with the gopuras (gate-houses) :

Narāṇām jālakaṁ sarvaṁ devānām api योग्यकम् ।
(M. xxxiii. 572).

In connection with the maṇḍapas (pavilions) :

Tad eva cheshta-dig-vāsaṁ kuryād evaṁ tu jālakaṁ ।
(M. xxxiv. 205).

In connection with the door :

Jayante vā mṛige vāpi chopadvāraṁ tu jālakaṁ ।
(M. xxxviii. 19).

In connection with the doors of the kitchen (latticed windows are provided for the easy passage of smoke) :

Tad-ūrdhva-gamanārthāya kshudra-jālaka-saṁyutam ।
(M. xxxviii. 36).

Devānām harṁyake sarvaṁ madhya-dvāraṁ tu jālakaṁ ।
(M. xxxix. 138).

Jālakādhika-hinaṁ syād śri-hīnam artha-nāśanam ।
(M. lxix. 35).

An ornament for the feet :

Ratnāṅguliyakau hastau pādau jāla-saratnakam ।
(M. li. 39).

Chāmuṇḍī jvāla(? jāla)-maulī cha bhairavi pībarālakam(-kā) ।
(M. liv. 136).

(2) Manu-saṁhitā (VIII. 132, etc.) :

Jālāntara-gate-bhānau yat sūkṣhmaṁ dṛīsyate rajah ।

(3) Rāmāyaṇa (Cock) :

V. 2. 49 : (Purīm) śata-kumbha-nibhair jālair gandharva-nagaropamām ।

V. 2. 53 : Mahārha-jāmbu-nada-jāla-toraṇām (Laṅkā) ।

V. 4. 6 : Vajra-jāla-vibhūṣitaiḥ grīha-meghaiḥ ।

V. 8. 1 : Mahad vimānam...pratapta-jāmbu-nada-jāla-
kṛitrimam ।

V. 9. 22 : (Sālām)...hema-jāla-virājitām ।

V. 54. 22 : Kāñchana-jālāni....(bhavanāni) ।

III. 55. 10 : Hema-jālāvṛitās chāsams tatra prāsāda-
pañktayah ।

(4) Mahābhārata :

I. 185,19-20 : Prāsādaiḥ sukṛitochehhrayaiḥ ।

Suvarṇa-jāla-saṁvṛitair maṇi-kuṭṭima-bhūṣhaṇaiḥ ।

I. 134. 14 : Mukṭā-jāla-parikshiptam vaidūrya-maṇi-śobhitam ।

Śata-kumbha-mayaṁ divyaṁ prekshāgāram upāgataṁ ।

I. 128. 40 : Gavākshakais tathā jālaiḥ ।

II. 34. 21 : (Āvasathān)...suvarṇa-jāla-saṁvītān ।

(5) Śilpaśāstra-sāra-saṁgraha (IX. 23) :

Eka-bhāgās chatus-stambhaś chatur-dvāraḥ sa-jālakah ।

Chhādya-ghaṁtā-yuto māda-śobhitah śridharamataḥ ॥

(6) Kāmikāgama (Lv. 94, 158-163).

Jālakam pālakam śailam aishṭam kuḍyam cha ishyate ।

Jālakair bahubhir yuktam jālakam kuḍyam ishyate ॥ 94

The seven kinds of the latticed windows :

Ṛiju-jālakam ādyaṁ syāt gavāksham kuṇjarākshakam ।

Go-mūtram gaṇikā-patra(m) nandyāvartam cha saptadhā ॥ 158

Ṛiju-kampa-yutam yat tu ṛiju-jālakam uchyate ।

Karṇa-gatyā yadā śrotram gavāksham iti kīrtitam ॥ 159

Tad eva chatur-aśrottham kuṇjarāksham iti smṛitam ।

Vidig vaktra-gataṁ drisṭim go-mūtram iti kīrtitam ॥ 160

Mūlam apy-agra-gulikā-mṛidu-bhitty-antarārchitam ।

Nānā-chchhidra-samāyuktam gaṇikā-jālakam bhavet ॥ 161

Patrair vichitraṁ randhraṁ patra-jālakam ishyate ।

Patra-sūtra-gataṁ randhraṁ pradakshinya-krameṇa tu ॥ 162

Nandyāvartam iti proktaṁ vedy-ūrdhve jālakam nayet ।

Svayambhuvādi liṅge tu yathākāmaṁ prayojayet ॥ 163

Jālakam cha kavāṭam cha bāhye bāhye prakalpayet |
 Sarvvataḥ kuḍya-saṁyuktam mukhya-dhāmātra-kīrtitam ||
 Chatur-dig-bhadra-saṁyuktam dvāra-jāla-śobhitam ||
 (Ibid. xli. 8, 26).
 Jāla-stambha-kuḍyāṅga-nāsikā-toraṇānvitam |
 Prastara-kshudra-sopānam sopānādi-samanvitam ||
 (Ibid. xlii. 25).

(7) Suprabhedāgama (xxxI. 52, etc.) :

Vedikā-jālakopetā (parvatākṛtiḥ, a building).

(6) "He, the emperor of the south, caused to be made of stone for Vijaya-Nārayana (temple) *laticed window* (jāla-ka-jālakam), secure door-frame (kavāṭam), door-lintel, kitchen, ramparts, pavilion, and a pond named the Vāsudeva-tirtha."

"The pierced stone-windows, which form one of the most beautiful features of the Belur temple, may be of a later date, about 1200 (refers to the inscription quoted above) and due to Ballāla II."

In connection with the same windows, Mr. Rice quotes Mr. Fergusson—"The richness and variety of pattern displayed in the windows of the porch are astonishing. They are twenty-eight in number, and all are different.....The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 72,
 Transl. p. 61, Roman text, p. 61, line 7, Introduct.
 pp. xxxvi, xxxviii, xxxix).

(7) See bars on the perforated windows.

(Chālukyān Architecture, Arch. Surv. new Imp. series,
 vol. xxi. plate xxxvii, fig. 2).

(8) See samples of the perforated windows.

(Ibid. vol. xxiii. plate lxxiv, ibid. vol. xxix. plate xlii),

(9) See 264 kinds of geometrical and very artistic patterns of screens.

(Jāla Kaumudi by Pandit Kundanlāl, pp. 188, second paging).

JĀLA-GAVĀKSHA—The latticed window.

(1) Jāla-gavākshaka-yuktah—furnished with latticed windows.

(Bṛihat-saṁhitā, LVI. 22, J. R. A. S., N. S., vol. XI. p. 319).

(2) Jāla-gavākshair yuktah (Bhavishya-Purāṇa, chap. 130, v. 29).

(3) Muṇḍana jālāndaravaṁ māḍisidaru—" had the latticed windows made for the Tirthakaras, which their father had had made."

(Ep. Carnat. vol. II. no. 78, Roman text, p. 62, Transl. p. 151).

JĀLĪ—A trellis window or screen.

Śrī-uttareśvara-deva-maṇḍape jāli kārāpitā—" a trellis was caused to be made in the temple of "....

(Ahmadabad Inscip. of Viśaladeva, A. D. 1251, lines 7-8, Ep. Ind. vol. v. pp. 103, 102).

JINA-(KA)—The temple of the Jains, the Jain deity.

(M. XIX. 252, XXXII. 165, XLIII. 145 etc).

The description of the Jain deities (Mānasāra, chap. LV. 71-95) :

They are either stationary or movable (71).

The general features :

Dvi-bhujam cha dvi-netram cha muṇḍa-tāraṁ cha śirshakam | (72)

Sphaṭika-śveta-raktam cha pīta-śyāma-nibham tathā | (86)

They are made in the erect, sitting or recumbent posture (73-76) and in the lotus-seat pose (padmāsana).

The attendant deities are Nārada, Yakshas, Vidyādhara, Nāgendra, Dik-pālas and Siddhas (82-88). They are stated to be of five classes (89).

The 24 Tirthas (i.e. Tirthaṅkaras or apostles) are measured according to the daśa-tāla system(91).

Their general features :

Nirābharāṇa-sarvāṅgaṁ nirvastrāṅga-manoharam |

Savya-vaksha(h)-sthale hema-varṇam śrīvatsa-lāñchhanam |

(91-92),

JYĀ—A kind of pent-roof.

(M. xviii. 177, see under Lupā).

JYOTIḤ—A kind of pent-roof.

(M. xviii. 174, see under Lupā).

JYOTISH-KĀNTA—A class of the six-storeyed buildings.

(M. xxiv. 20, see under Prāsāda).

JVARA-DEVĀLAYA—The temple of the god of fever.

Agniṁ (agnau) pūsha-pade vāpi jvara-devālayaṁ bhavet ।

(M. xi. 390).

“This (no. 43) and the next following seven (44-50) (Velur) inscriptions record grants to Jvara Khaṇḍeśvarasvāmin of Velur, i. e. to the Vellore temple, which is now-a-days called Jala-kaṇṭheśvara (North Arcot Manual, p. 189). The name of the temple is spelt Jvara-kaṇḍeśvara in five inscriptions, Jvara-kaṇṭheśvara in two others, and Jvara-kandheśvara in one of them. The Sanskrit original of these various forms seems to have been Jvara-khaṇḍeśvara. Jvara-khaṇḍa, ‘the destroyer of fever’ would be a synonym of Jvara-hara, which is applied to Śiva in the name of one of the Kāñchipuram temples. (Sewell’s Lists of Antiquities, vol. i. p. 180).”

(H. S. I. I. vol. i. Velur Inscript. nos. 43-50,
p. 69, para 2, notes 3, 4).

D

DOLĀ—(for Dolā)—A hammock, a swing, a litter.

(M. L. 47, 152-171, see under Paryāṅka).

T

TAKSHAKA—A wood-cutter, a carpenter.

(See details under Sthapati).

TADĀGA—A tank, a pool.

- (1) Mīna-maṇḍuka-makara-kūrmāś cha jala-jantavaḥ ।
Kāryā dhātu-mayās chaite karttṛi-vittānusārataḥ ॥
Matsyau svarṇamayau kuryāt maṇḍū vāpi hemajau ।

Rājatau makarau kūrma-mithunaṁ tāmra-rītikam ॥

Etair jala-charaiḥ sārddhaṁ taḍāgam api dirghikam ।

Sāgarāṁ cha samutsṛijya prārthayan nāgam archchayet ॥

The execution of the images of fish, shark, frog and tortoise for a tank with metals like gold, silver, copper, etc., is worth notice.

(Mahānirvāṇa-tantra, XIII. 167, 168, 169).

(2) See Dewal Praśasti of Lalla the Chhind (verse 20, Ep. Ind. vol. I. pp. 79, 83).

(3) See Khajuraho Inscip. no. IV. (verse 38, Ep. Ind. vol. I. p. 144).

(4) See Śrīdhara's Devapattana Praśasti (verse 10, Ep. Ind. vol. II. p. 440).

(5) Anaṁta-prāṇi-suprīti-kāribhir bhuribhiḥ ।

Taḍāgais sāgarābhogair yo vibhūshita-bhū-talaḥ ॥

(Two pillar Inscip. at Amaravati, no. A, Inscip. of Keta II, v. 41, Ep. Ind. vol. VI. p. 152).

(6) Wayside tank :

Apāṁ śālā-mālāḥ pathi pathi taḍāgāḥ ।

(Two Bhuvaneśvara Inscip. no. A, of Svapneśvara, v. 30, Ep. Ind. vol. VI. p. 202).

(7) Khsetreśasya tathā surālaya-varaṁ sphitaṁ taḍāgam
tathā bandhaṁ Kauḍika-saṁjñakaṁ bahu-jalaṁ dirghaṁ
tathā khānitaṁ ।

(Kanker Inscip. of Bhanudeva, v. 7, Ep. Ind. vol. IX. p. 127).

(8) Pratinidhim udadhīnāṁ saṁchayan toyasṛiṣṭer akṛita
jagati-kesaryyākhyā yas taṭākam ।

“And who constructed a tank (which he called) by (his) name Jagati-kesarin, which equalled the oceans, and which accumulated the downpour of water.”

(Ekamranath Inscip. of Ganapati, v. 9, Ind. Ant. vol. XXI. pp. 200, 201).

TANḌULA-MANḌAPA—The store-room, a granary, a detached building where stores are kept.

(M. xxxii. 64, see under Maṇḍapa).

TADBHADRA—A ground-plan in which the whole area is divided into 196 equal squares.

(M. vii. 18, see under Pada-vinyāsa).

TAPASH-KĀNTA—A class of the eight-storeyed buildings.

(M. xxvi. 41-42, see under Prāsāda).

TARAṄGA—Waves, an ornament or moulding employed in capitals terminating by undulating lines.

Bodhikochcha-taraṅgaṁ syāt sarvālaṅkāra-saṁyutam ।

Tad eva tuṅga-māne tu dvā-daśāṁśe vibhājite ।

Adho. bhāge tri-bhāgena taraṅgākṛiti(n) vinyaset ।

(M. xv. 155-157, see also 164).

A similar ornament of the entablature :

Devānām bhū-patīnām cha chordhve madhye taraṅgakam ।

(M. xvi. 202).

Taraṅga-vetra-saṁyuktam kuṅjarākshair alaṅkṛitam ।

Pādānām cha taraṅgaṁ vā choktavat samalaṅkṛitam ।

(M. l. 267-268).

TALA—(see Bhūmi)—The storey, the palm, the sole.

(1) Mānasāra :

Buildings of one to twelve storeys are prescribed for people
(and animals) of different ranks :

Ekādi-dvi-bhūmyantaṁ kalpa-grāmasya harmyake bhavati ।

Ekādi-tri-bhūmyantaṁ prabhākarasya chālayaṁ proktam ।

Ekādi-chatuṣ-talāntaṁ paṭṭabhāk-chālayam iti kathitam ।

Tri-talādy-ashta-talāntaṁ narendrasya chālayaṁ proktam ।

Tri-talādi-nava-talāntaṁ mahārājasya bhavanam uditam ।

Pañcha-talādy-arka-talāntaṁ chakravarti-harmyaṁ syāt ।

Ekādi-tri-talāntaṁ yuva-rājasya chālayaṁ proktam ।

Sāmanta-pramukhānām chaikādi-tri-tala-paryantaṁ syāt ।

Kshudra-bhūpasya(-pānām) sarveshām ekādi-tri-tala-bhūmi-
paryantaṁ ।

Sthapati-sthāpakānām tu gabhastikādikam(-kānām) tu yūthā-
kānām cha ।

Dvi-jāti-ś(-sm)arāṇām tv-eka-dvi-tri-tala-paryantam ।

Ugraiva-jivinām chaiva śālaika-dvi-tri-tala-paryantam ।

Gajāśvādi-śālānām talam ekam kartavyam proktam ।

Devānām api sarveshām hary-aikādy-anta bhūpatīnām chaiva ।

Anyat sarva-jātīnām nava-talam kuryāt tad-ālayam proktam ।

Maṇḍapam nava-talam kuryād bhavanam anya-raṅgam vādhi-
maṇḍapākāram ।

Etat tu bhūmi-lambam purāṇaiḥ sarvais tantravit-proktam ।

(M. XI. 127-141, 144-145).

The sole :

Nalakāntam tri-mātram syāt tala-tāram yugāṅgulam ।

(M. LVII. 34 ; see also LXVI. 13, etc).

The palm :

Tala-dīrgham śaḍ-aṅgulyam śeshāmśam madhyamāṅgulam ।

(M. LIX. 49, etc).

(2) Eka-bhūmam dvi-bhūmam vā kshudrāṇām bhavanam nṛṇām ।

Śūdrāṇām tri-talam kuryād vaiśyānām tu chatuṣ-talam ॥

Kshatriyādeḥ pañcha-bhumir dvijānām rāga-bhūmikam ।

Saptādhyaṁ maṇḍalikānām bhū-bhujām nava-bhūmikam ॥

Ekādaśa-tala-geham vidadhyāch chakra-varttinām ।

Udayārkārka-bhāgena hīnā ūrdhordhva-bhūmikāḥ ॥

(Śilpasastra-sāra-saṁgraha, VIII. 29-31).

(3) Aruroha.....prāsādam hima-pāṇḍuram bahu-tala samut-
sedham ।

(Rāmāyaṇa, VI. 26, 5, etc).

(4) A moulding of the column.

(Suprabhedāgama, XXXI. 108, 105-107, see under Stambha).

TALPAKA—"A couch, bed, sofa, an upper storey a room on the top
of a house, a turret, tower."

Argalam dakshīṇe bhāge vāma-bhāge tu talpakam ||

Yugme mahati talpe cha dakshīṇasthe kavātake ||

(Kāmikāgama, LV. 49, 42, see also 39, 48).

TĀṬ(-D)AṆKA—An ornament for the ear.

(1) Karṇe vibhūṣaṇam kuryān makarāṅkita-kunḍalam |

Athavā svarṇa-tāṭaṅkaṇ.... |

(M. L. 43-44, see also 294, etc).

(2) See Deopara Inscript. of Vijayasena (verse 11, Ep. Ind. vol. I. pp. 308, 313).

(3) Tāṭaṅka-darpaṇo nāma dvitīyo'ṅkaḥ—the second act named “the reflecting ear-ring.”

(Dhara Praśasti of Arjunavarman, line 82, Ep. Ind. vol. VIII. pp. 116, 100).

TĀṬIKĀ—A moulding of the column.

(M. xv. 60, 142, see under Stambha).

Kumbhādhaś chordhva-deśe tu vaṭa-patrādi-sobhitam |

Nimnam tāṭikādīni yuktyā prāg-uktavan nayet |

(M. xv. 189-190).

Pāda-tuṅge'shṭa-bhāge tu..... |

Bodhikam mushṭi-bandham cha phalakā-tāṭikā-ghaṭam |

M. XLVII. 17-18).

Agre cha phalakāntam cha tāṭikādyair vibhūṣitam |

(M. L. 78).

TĀLA-MĀNA—A sculptural measurement. In this system the length of the face (including the head) is stated to be the unit (Matsya-Purāṇa, chap. 258, v. 19). But it seems more logical to have the span or the distance between the tips of the fully stretched thumb and middle finger, which is technically called tāla (see below), as the unit. It admits of many varieties: the ten tāla measures are mentioned in the Mānasāra. But the Bimbamāna has reference to twelve kinds (see below). Each of these ten or twelve kinds is again sub-divided into three types, namely, the uttama or the largest, the madhyama

or the intermediate, and the adhama or the smallest. Thus an image is of daśa-tāla measure when its whole length is equal to ten times the face (including the head). In the largest type of the daśa-tāla system, however, the whole length is divided into 124 equal parts which are proportionately distributed over the different parts of the body ; in the intermediate type, the whole length is divided into 120 equal parts, and in the smallest type into 116 equal parts. In the nava-tāla system, the whole length would be nine times the face, in the aṣṭa-tāla, eight times, and so forth. The details of the following tāla measures are given in the Mānasāra.

The largest type of the two-tāla system in which the goose, the riding-animal of Brahmā, is measured (M. LX. 6-35) :

1.	Height of head	....	....	4 parts.
2-3.	„ „ neck	....	....	8
4.	Height (length) of heart (chest)	....	....	11
5.	(Below this) height of thigh	....	....	$1\frac{3}{4}$
6.	Height of knee	....	....	1
7.	Length of leg ....	....	....	$1\frac{3}{4}$
8.	Height of foot	....	....	1
9.	Breadth of face	....	....	3
10.	At the back of the head	....	....	2
11.	Length of face	....	....	4
12.	Neck at the root	....	....	1

It tapers from bottom to top and is furnished with two faces (beaks).

13.	Length of belly (kukshi) ....	....	....	8 parts.
14.	Place of the stomach (udara-sthāna) ....	....	....	8
15.	From the belly to the root of the tail....	....	....	16
16.	Breadth of wing	....	....	5
17.	Length of wing	....	....	8
18.	Height of wing	....	....	2
19.	„ „ wing at the edge (agra)	....	....	1

20.	Thickness of wing	....	....	1 part.
21.	Length of arm (bāhu)	....	....	8 parts.
22.	Elbow	....	....	1 part.
23.	Width at the forepart of the head	....	....	6 parts.
24.	Width at the root of the perfectly round thigh	....	....	2½
25.	Breadth at the forepart	...	....	1½
26.	„ of knee	....	....	¼
27.	Breadth of leg	....	....	1
28.	„ „ sole (palm)	....	....	2
29.	„ „ middle-finger at the forepart	....	....	4
30.	Each of two fingers on either side	....	....	2
31.	Length of face	....	....	3
32.	Breadth of face	....	....	1
33.	Length of eye	....	....	½
	and its breadth should be proportionate.			
34.	Distance between the eye-line and ear-line	....	....	2 yavas.
35.	The crest above the head...	....	....	1 or 2 parts.
36.	Its width ending by the back of head...			6
37.	Its breadth	....	....	4

And the rest is left to the discretion of the artist :

Śeṣaṁ yuktyā prayojayet (35).

In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows :

1.	Crown of the head (murdhni)	....	2 parts.
2.	Face	....	10
3.	Neck	....	3
4.	(From neck to) heart	....	10
5.	(From heart to) navel	....	10
6.	(From navel to) sex-organ	....	5

7.	Śuraga (? suraṅga, the hole)	pīṭhāṁśa (?)	
8.	Thigh (ūru) ....	....	3 parts.
9.	Knee (jānu) ....	....	3
10.	Leg (pāda) ....	....	3
11.	Length of arm....	....	20
12.	Elbow ....	....	1½
13.	Fore arm (prakoshṭha) ....	....	16
14.	Palm (including fingers) ....	....	8
15.	Foot ....	....	11
16.	Breadth of the face ....	....	7
17.	Width of the neck ....	....	5
18.	„ at the arm-joint ....	....	5
19.	„ of the chest between arm-pits ....	....	14
20.	„ by heart ....	....	12
21.	„ „ mid-belly ....	....	16
22.	„ „ loins (kaṭi) ....	....	12
23.	„ of the thigh ....	....	8
24.	„ „ „ knee ....	....	5
25.	„ „ „ leg (jaṅghā) ....	....	4
26.	„ at the ankle ....	....	3
27.	„ of the sole ....	....	4
28.	„ of the forepart of arm ....	....	4
29.	„ of the fore-arm ....	....	4½
30.	The wrist ....	....	1
31.	Width of palm 3½ and length ....	....	4
32.	Length of finger ....	....	1

In the eight-tāla system the whole length is divided into 96 equal parts which are distributed as follows :

1. Head from the crown (ushnīsha) to the end of the hair on the forehead 3 parts.
2. Thence the face (up to the chin) ... 10½
3. Thence the neck 3

4.	Thence to heart	....	....	10½ parts.
5.	„ „ navel	....	....	10½
6.	„ the mid-belly (up to sex-organ)	....	....	10½
7.	The thigh (below sex-organ up to knee)	....	....	21
8.	Knee	....	....	3
9.	Leg	....	....	21
10.	Foot (height)	....	....	3
11.	Length of foot	....	....	14
12.	Breadth of face	....	....	9
13.	Width of neck	....	....	6
14.	Shoulder (up to arm-joint)	....	....	4½ (3 & 1½)
15.	Width at the root of arm	....	....	6
16.	Length of arm....	....	....	21
17.	Elbow	....	....	1½
18.	(From elbow) forearm (half of face)	....	....	5¼
19.	Palm (including fingers) (equal to face)	....	....	10½

The rest 'should be as before.

In the largest type of the nine-tāla system the whole length is divided into 112 equal parts (M. LIX. 14-64) :

Face12 {	1.	Crown (head proper)	....	....	4 parts.
	2.	(Thence) fore-head (up to the eye-line)	....	....	4
	3.	Thence to tip of nose	....	....	4
	4.	Thence to chin	....	....	4
	5.	Neck	....	....	4
	6.	Thence to heart	....	....	12
	7.	„ „ navel	....	....	12
	8.	„ „ sex-organ	....	....	12
	9.	Thigh (twice the face)	....	....	24
	10.	Knee (= neck)	....	....	4
	11.	Leg (= thigh)....	....	....	24
	12.	Foot (= knee)....	....	....	4
	13.	Palm (from thumb to forefinger)	....	....	16

14.	Arm	....	....	....	24 parts.
15.	Elbow	....	....	....	2
16.	Forearm	....	....	....	12
17.	Palm (up to the tip of middle finger)	....	....	....	12
18.	Breadth of face	....	....	....	11
19.	Width of neck	....	....	....	8
20.	„ round the arm-joint	....	....	....	8
21.	„ of knee	....	....	....	8
22.	Shoulder	....	....	....	5
23.	Chest between the arm-pits	....	....	....	20
24.	Width (breadth) at the mid-belly	....	....	....	15
25.	„ at buttocks	....	....	....	17
26.	„ of the loins	....	....	....	19
27.	„ at the root of the thigh	....	....	....	10½
28.	„ „ „ „ „ „ leg	..	..	..	7½
29.	„ „ „ middle of the leg	....	....	....	6
30.	Breadth at „ „ „ „ „	....	....	....	4
31.	Knee-tube	....	....	....	1¾
32.	Ankle	....	....	....	1¾
33.	Heel-breadth	....	....	....	4½
34.	Breadth of prapada (fore part of the foot)	....	....	....	17(?)
35.	„ „ the palm (? sole)	....	....	....	5
36.	Length of the largest toe	....	....	....	4
37.	Breadth, „ „ „ „	....	....	....	2
Breadth of nails is half of their length.					
38.	Length of fore-toe (= thumb)	....	....	....	4
39.	Breadth, „ „	....	....	....	1 (? 2)
40.	Middle toe	....	....	3	(breadth 7 yavas).
41.	Fourth toe	....	....	2½	(breadth 6 yavas).
42.	Little toe	....	....	2	(breadth 5 yavas).
Breadth of nails is half the breadth of the fingers.					
43.	Width at the middle of the arm	....	....	....	7 parts.
44.	„ „ „ elbow	....	....	....	7

45.	Width at the forearm	....	....	4 parts.
46.	„ „ „ wrist	....	....	3
47.	Breadth at the root of the palm	....	....	6
48.	„ „ „ forepart of the palm	....	....	4
49.	Length of the palm	....	....	6

and the remainder is the middle finger (?).

50.	Fore-finger	....	....	5½
51.	Ring-finger	....	....	5½
52.	Little finger	....	....	3½
53.	Breadth of thumb	...	....	1
54.	„ „ fore-finger	....	....	6 yavas.
55.	„ „ middle finger	...	....	7 „
56.	„ „ ring finger	....	....	6 „
57.	„ „ little finger	....	....	4 „

Fingers are made tapering from the root towards the tip. The fore part of the nails is $\frac{1}{3}$ or $\frac{1}{4}$ more than their length and their breadth at the tip is one, two, or three yavas. The thumb is divided into two parts (parvan) and the other fingers into three parts (parvan). The line of wisdom and such other lines are drawn on the palm.

The eye-brow should extend from the eye-line to the hair (near the ear).

58.	Length of eye....	....	....	2 parts.
59.	Breadth of eye	....	....	1 part.
60.	Length of ear ....	....	....	4 parts.
61.	Drum of ear ....	....	....	4
62.	Breadth of ear	....	....	2

The rest should be as in the (uttama) daśa-tāla system :

Navatālottamaṁ proktaṁ śeṣaṁ cha daśa-tālavat | (64).

In the intermediate type of the nine-tāla system the whole length is divided into 108 equal parts :—

1.	Head	....	....	3 parts.
2.	Neck	....	....	3

3.	Knee	....	....	....	3 parts.
4.	Foot	....	...	....	3
5.	Face	....	....	....	12
6.	Chest	....	....	....	12
7.	Belly	....	....	...	12
8.	Loins	....	....	....	12
9.	Thigh	...	....	....	24
10.	Leg	....	....	....	24
11.	Arm	....	....	....	24
12.	(From arm) forearm (including middle finger)	....	....	....	18
13.	Largest toe (up to heel)=face			....	12
14.	Foot	....	....	....	15

The rest should be discreetly made.

In the smallest type of the ten tāla system the whole height is divided into 116 equal parts (M. LIX. 67-100):

Face 12 {	1.	Head (from crown to hair-line in the fore-head)	....	....	....	4 parts.
	2.	Thence to the eye-line (i.e., fore-head)				4½
	3.	Thence to the tip of the nose			....	4
	4.	Thence to the chin	....		...	3½
	5.	Neck-joint	....	....	....	1½
	6.	Neck	...	....	....	4
	7.	Thence to heart		....	....	12
	8.	Thence to navel		....	....	12
	9.	Thence to sex-organ		....	....	12
	10.	Thigh (from below sex-organ)			....	25
	11.	Knee	....	....	....	4
	12.	Leg	....	....	....	25
	13.	Foot	....	....	....	4
	14.	Length of foot from heel to largest toe				16½

15.	Length of arm below the line of hic-			
	cough	....	....	25 parts.
16.	„ „ elbow	....	....	2
17.	„ „ forearm	....	....	19
18.	„ „ palm (up to the tip of middle finger)	....	....	12½
19.	Breadth of face	....	....	11½
20.	Width „ neck	....	....	8½
21.	„ „ arm	....	....	8½
22.	„ „ knee	....	....	8½
23.	„ „ arm by root, elbow, wrist	6,6,1½		
24.	(Length of) shoulder	....	....	20½
25.	Width of the mid-belly	....	....	15½
26.	„ „ the buttocks	....	....	18½
27.	Breadth of the loins	....	....	19
28.	Width at the root of thigh	....	....	12½
29.	Width of the knee-(cap)	....	....	6½
30.	Breadth or width of knee-tube	....	....	4
31.	Breadth of ankle	....	....	5
32.	Prapada (tip of the toes)	....	....	6
33.	Length of largest toe	....	....	4
34.	„ „ fore-toe	....	....	4
35.	„ „ other toes (half a part less)....			3½
	and their breadth or width is the same (? half of their length).			
36.	Breadth of elbow	....	....	6½
37.	„ „ forearm	....	....	5
38.	„ „ wrist	....	....	4
39.	Breadth of palm	....	....	5
40.	Length of palm	....	....	7
41.	„ „ middle finger	....	....	5½
42.	„ „ fore-finger	....	....	5

43.	Length of ring-finger	....	....	5 parts.
44.	„ „ little finger	....	....	4½
45.	„ „ thumb	....	....	4½
46.	„ „ ear	....	....	4½
47.	Height of ear-drum	....	....	4½

The rest not specified here should be as in case of the largest type of ten-tāla system.

In the intermediate type of the ten tāla system the whole height of the image (of a female deity) is divided into 120 equal parts (M.LXVI. 2-78) :

1.	Head (from crown to hair-line on the forehead)	....	....	....	4 parts.
2.	Forehead (up to eye-line)	....	....	....	5
3.	Nose (up to the tip)	....	....	....	1
4.	Thence to chin	....	....	....	3½
5.	Neck-joint	....	....	....	½
6.	Neck	....	....	....	4
7.	From hiccough to heart	....	....	....	13
8.	Thence to the limit of navel	....	....	....	13
9.	Thence to sex-organ	....	....	....	13
10.	Thigh below sex-organ	....	....	....	26
11.	Knee	....	....	....	4
12.	Leg	....	....	....	26
13.	Foot	....	....	....	4
14.	Length of foot (from heel to the tip of largest toe)	....	....	....	16
15.	Length of arm below the hiccough	....	....	....	26
16.	Elbow	....	....	....	2
17.	Forearm	....	....	....	20
18.	Palm (up to the tip of middle finger)	....	....	....	13
19.	Middle finger	....	....	....	6
	and palm proper the remainder	....	....	....	7
20.	Thumb	....	....	....	4

21.	Fore-finger	....	....	5½ parts.
22.	Ring-finger	....	....	5½
23.	Little finger	....	....	4
24.	Breadth of face up to ear	....	....	12
25.	„ „ „ (below this) from ear to ear	....	....	11
26.	Breadth of neck (at root, middle, and top)	....	....	7
27.	Breadth of chest (between arm-pits)	....	....	15
28.	Width of each breast	....	....	9½
29.	Height of breast	....	....	4½
30.	Distance between breasts (nipples)	....	....	1
31.	Width of the nipple	....	....	2
32.	Breadth (below the breasts) by the hearer	....	....	13
33.	Width of mid-belly	....	....	11
34.	Breadth (below this) by the navel	....	....	13
35.	Breadth (of lower belly) below navel	....	....	15
36.	Width of buttocks	....	....	20
37.	Width of loins	....	....	24
38.	Width at the root of each thigh	....	....	13
39.	Width by the mid-thigh	....	....	12
40.	Width at the fore-part of the thigh	....	....	9
41.	Width of knee	....	....	7
42.	Width at the root of leg	....	....	6
43.	Width at the mid-leg	....	....	5
44.	Breadth of knee-tube	....	....	4
45.	„ „ ankle	....	....	4½
46.	Width of sole	....	....	4
47.	Breadth of sole at the fore-part	....	....	5
48.	Breadth of heel	....	....	4
49.	Length of largest toe	....	....	1
50.	„ „ fore-toe	....	....	4
51.	„ „ middle-toe	....	....	3½
52.	„ „ fourth toe	....	....	3

53.	Length of little toe	....	2 parts.
54.	Width (breadth) of largest toe	....	2
55.	„ „ „ fore-toe	1 part = 8 yavas.	
56.	„ „ „ middle toe	....	7 „
57.	„ „ „ fourth toe	....	6 „
58.	„ „ „ little toe	....	5 „
59.	Width at the root of arm is 3 and width of knee	....	10 parts
60.	Width at mid-arm	....	6½
61.	„ „ fore part of arm	....	6
62.	„ „ elbow	....	5½
63.	„ „ root of forearm	....	5
64.	„ „ middle of forearm	....	4½
65.	„ „ fore part of forearm	....	4
66.	„ „ wrist	....	3
67.	Width (breadth) of the palm (from thumb to little finger)....	....	5
68.	Width (at the root) of the fore-finger....	6 yavas.	
69.	„ „ „ ring-finger (same)	6 „	
70.	„ „ „ little finger	5½ „	
71.	„ „ „ middle finger....	7 „	

Eye-brows are placed between fore-head and eyes.

72.	Breadth of eye....	....	1 part
73.	Length of eye ....	....	3 parts.
74.	Breadth of nose up to end of the tip	...	2
75.	Width of nose at the middle	....	1
76.	„ „ „ at the root	....	½
77.	Distance between the eyes	...	1¾
78.	„ „ „ eye-brows	....	1
79.	Length of eye-brow	....	9
80.	Breadth of eye-brow	....	2

The interior of the eye is divided into three (equal) parts
(as before), of which the black sphere is one part; the

rest of the details is stated to be found in the list of the largest type of the ten tāla system.

81.	Breadth and height of nostril (each)	$\frac{1}{2}$ part.
82.	Width of face (up to the corner)	4 parts.
83.	Width of upper lip	5 yavas.
84.	Width of lower lip ...	6 „
85.	Length of lip	2 parts.
86.	Ear=mid-eye-brow	(?)
87.	Height of ear	4
88.	Length of the drum of ear	4
89.	Depth (of the drum of ear)....	$\frac{1}{2}$
90.	Width of sex-organ	4
91.	Length of sex-organ	7
92.	Upper-breadth of sex-organ (=length)	7

The rest should be as in the case of the largest type of the ten tāla system (78).

In the largest type of the ten tāla system the whole height of a male person (god) is divided into 124 equal parts (M. LXV. 2-179):

1.	Head (from crown to hair-line on the forehead)	4 parts.
2.	Face (from hair-line on the forehead to chin)	13
3.	Neck	$4\frac{1}{2}$
4.	Neck to heart (chest) ...	$13\frac{1}{2}$
5.	Heart to navel	$13\frac{1}{2}$
6.	Navel to sex-organ	$13\frac{1}{2}$
7.	Thigh from below sex-organ	27
8.	Knee	4
9.	Leg	27
10.	Foot	4

The length of face is divided into three parts, head to eye-line, eye-line to lip-line, lip-line to hiccough-line.

11.	Length of arm from (below the line of) hiccough	27
-----	--	----

12.	Elbow	....	....	2 parts.
13.	Forearm (extending to wrist-joint)	....	....	21
14.	Length of palm (up to the tip of middle finger)	....	....	13½
	a. Palm proper	....	....	7
	b. Middle finger	....	....	6½
15.	Length of foot....	....	....	17
16.	Largest toe (from heel)	....	....	4¼
	Its breadth	....	....	2⅛
	Its nail	....	....	1½
	Breadth of nail	....	....	¾
The nail is made circular and its fore-edge is fleshy and one part in extent.				
17.	Fore-toe	....	....	4 parts less one yava.
	Its breadth	....	....	1 part and 1 yava
18.	Middle toe	....	....	3¾ parts
	Its breadth	....	....	1½
19.	Fourth toe	....	....	3 parts plus one yava.
	Its breadth	....	....	1 part minus one yava.
20.	Little toe	....	....	2½
	Its breadth	....	....	¾ plus 1 yava.
Their nails are half of their respective breadths.				
21.	The middle line from ankle to the tip of sole	....	....	8 parts and 6 yavas.
22.	From this line to the root of heel	....	....	4 parts.
	Breadth of heel	....	....	5 parts and 1 yava.
23.	From side to heel	....	....	3½ parts.
24.	Root of heel	....	....	6

25.	Width of mid-sole (below ankle)	....	6 parts and 6 yavas.
26.	Breadth of sole (at the fore-part)	....	6 parts.
27.	Its thickness ....	....	3
28.	Height of the mid-foot ....	....	4½ parts.
	The toes have two parts (parvan)		
29.	Breadth of ankle ....	....	5½
30.	Breadth of the tube (above)	....	4½
31.	Breadth at the middle of leg	....	6½
32.	Width at the root of leg ....	....	8
33.	Width of knee....	....	9
34.	„ „ mid-thigh ....	....	12
35.	Width at the root of thigh	....	13½
36.	Width of loins ....	....	20
37.	„ „ buttocks (above)	....	18½ (?)
38.	„ „ mid-belly ....	....	18½
39.	„ at the heart ....	....	16
40.	„ by the chest ....	....	18½
41.	Distance between the arm-pits	....	21
42.	Breadth above this ....	....	22
43.	Breadth between the arms....	....	24½
44.	Breadth of neck ....	....	9
45.	Breadth of face in its fore-part	....	12
46.	Breadth of head by the hair-line on the forehead ....	....	10

From the hair-line on the forehead to the eye-line there are two (equal) parts one of which is the forehead, and the remainder is the eye-part.

Between the forehead and the eyes, the places for eye-brows are left.

47.	Length of eye-brow ....	....	5
48.	Breadth „ ....	....	2½

The breadth at the middle is half of this and the brows taper from root to the other end.

- | | | | |
|-----|----------------------------|------|---------------------------------|
| 49. | Distance between two brows | .... | $\frac{1}{4}$ part and 6 yavas. |
| 50. | Length of eye | .... | 3 parts. |
| 51. | Breadth of eye | .... | 1 part. |
| 52. | Distance between two eyes | .... | 2 parts. |

The interior of the eye is divided into three parts of which the black sphere is one part and the remainder is the white sphere. The shiny sphere within the black sphere is one part. The sight (retina) proper is situated within the shiny sphere. The upper and lower coverings (lids) of the interior of the eye are each two parts.

The eyes are shaped like the fish and the brows like a bow.

- | | | | |
|-----|----------------------------------|------|----------------|
| 53. | Length of ear | .... | 4 parts. |
| 54. | Drum of ear | .... | $4\frac{1}{2}$ |
| 55. | Forepart of ear (= mid-brow) | .... | $1\frac{1}{4}$ |
| 56. | Ear-hole, its length and breadth | .... | 2 and 1 |
| 57. | Distance between the drums | .... | 2 |
| 58. | Depth (befitting the ear) | .... | 1 |
| 59. | Breadth of ear.... | .... | $2\frac{1}{2}$ |

The rest is left to the choice of the skilful.

- | | | | |
|-----|--|------|---------------------|
| 60. | Distance from eye to ear | .... | 7 |
| 61. | Width of nose | .... | $2\frac{1}{2}$ |
| 62. | Tip of nose | .... | 1 |
| 63. | Breadth of nostril | .... | $\frac{1}{2}$ |
| 64. | Length of nostril | .... | 6 yavas. |
| 65. | Hole of nostril | .... | $\frac{1}{2}$ part. |
| 66. | Its breadth | .... | 5 yavas. |
| 67. | Height of nose-tip (pushkara or four-faced part) | .... | 1 part. |
| 68. | Breadth of nose-tip | .... | 2 parts. |
| 69. | Breadth of the middle of nose | .... | 3 |
| 70. | „ at the root of nose | .... | $1\frac{1}{2}$ |
| 71. | Height of nose | .... | $1\frac{1}{2}$ |
| 72. | Height of nose (from bottom to tip) | .... | 2 |
| 73. | Tip (from below bottom) | .... | 4 yavas. |

74.	Drip	....	....	1 yava.
75.	Breadth	....	....	3 yavas.
76.	Circumference (above this)	....	....	1 yava.
77.	Breadth of upper lip below this	....	....	6 yavas.
78.	Lower lip	....	....	1 part.
79.	Width of upper lip	....	....	4 parts.
80.	Length of crescent-shaped lower lip	....	....	$3\frac{1}{2}$
81.	Three-faced part (trivaktra), length and breadth each	....	....	2
82.	Circumference (above)	....	....	2
	Teeth numbering 32 are in both lower and upper jaws.			
83.	Chin below the lower lip	....	....	1
84.	Length of jaw	....	....	$3\frac{1}{2}$
85.	From this (jaw) to ear-joint	....	....	10
86.	Height of drip between the jaws	....	....	1
87.	Breadth of semi-circular jaw	....	....	$1\frac{3}{4}$
88.	Goji (nose-bottom) from jaw	....	....	1 part and 2 yavas.
89.	Mid-neck (from jaw to its root)	....	....	2 parts.
90.	Its projection	....	....	1
91.	The eye on the fore-head (third eye)	....	$\frac{1}{2}$ or $\frac{3}{4}$ of other eyes.	
	There should be 98 eye-lashes ; the hairs on the neck and face should be discreetly made.			
92.	Width at mid-arm	....	....	8 parts and 2 yavas.
93.	Width of elbow	....	....	7 parts.
94.	Width at mid-forearm	....	....	5 parts and 1 yava.
95.	Width of wrist	....	....	$3\frac{1}{2}$ parts.
96.	Breadth at the root of palm	....	....	7
97.	Breadth of mid-palm	....	....	$6\frac{1}{2}$
98.	Breadth of fore-palm	....	....	5 parts and $\frac{1}{2}$ yava.
99.	Back of palm up to wrist	....	....	$6\frac{1}{2}$ parts.

Thence the length of the fingers should be proportionate as stated before.

100	Length of ring-finger and of middle finger each $4\frac{1}{4}$ parts.			
101.	„	„	fore-finger	5
102.	„	„	thumb	4
103.	„	„	little finger	4
104.	Width at the root of thumb			
105.	„	„	„	$1\frac{1}{4}$ parts.
106.	„	„	„	1
107.	„	„	„	1
108.	„	„	„	$\frac{3}{4}$

The width of (tapering) fingers at their tips is $\frac{3}{8}$ or one-fourth less than at the root.

The width of the nails is $\frac{2}{3}$ of the breadth of the respective finger-tips, and the length of the nails is $\frac{1}{4}$ greater than their width, and the fore-parts of the nails measure two yavas.

The four fingers (beginning with the fore-finger) are each divided into three parts and the thumb into two parts.

108.	The portion between the roots of fore-finger and thumb			
109.	Its thickness			
110.	Thence to wrist			
111.	Thickness of the portion below the thumb			
112.	Its width			
113.	Breadth of heel			
114.	Its thickness			
115.	Its fore-part			
116.	Interior of palm			
117.	Its width			

The palm is lined with the five marks like of lotus, trident couch, disc, etc. And the rest regarding the hand should be discreetly made by the wise artist.

Measurement by the back-side :

118.	Width at the back of head	....	9	parts
119.	Thence to the end of ear ....	....	13½	
120.	Thence to the end of nose....	....	13½	
121.	Shoulder (above the line of hiccough)			
	from the neck-joint	....	4	
122.	From neck-joint to hump	....	5	
123.	Thence to the line of buttocks	....	27	
124.	Thence to anus	....	13½	
125.	Breadth to the left of it	....	21	
126.	Width of the back of loins	....	17	
127.	Width of the back or middle-body (madhya-kāya) above this	....	17	
128.	Distance between the breadths above this	....	21	
129.	Distance between the arm-pits	....	27	
130.	Drip of the back-bone	....	1	
131.	Breadth of the loins-joint connected with the backbone	....	2	
	Thence should be measured the belly.			
132.	Width (breadth) of ribs-plank	....	12	
133.	Distance between ribs-planks	....	4	
134.	Height from ribs-plank to shoulder	....	5½	
135.	The portion between the breast and backbone (bṛihatī)	....	7	
136.	Its length (up to arm-pit)....	....	(?)
137.	Bṛihatī up to breast-limit	....	16½	
138.	Breadth of loins-line	....	13	
139.	Projection of the root of thigh	....	5	
140.	Width of perfectly round or spheri- cal balls	....	9	
141.	Width at the back of perfectly round breast	....	2	
142.	Drip or depth of hiccough	....	1	yava.
143.	„ „ „ heart	....	1	

144.	Distance between the limit of breasts....	13½	parts.
145.	„ „ hiccough and arm-pit	13½	
146.	Depth of navel....	2	yavas.
	The navel-pit is made circular.		
147.	Length of lower belly from navel to loins	6	parts.
148.	Lower belly from navel to where cloth is attached to body	4	
149.	Height from loins to the root of sex- organ	7½	
150.	Breadth of sex-organ at the back	4	
151.	Thence (?loins) the length of sex-organ	12	
152.	Length of testicle	2½	
153.	Breadth of testicle	2½	
154.	Breadth of sex-organ	1	

The rest is left to the discretion of the artist :

Śesham yuktito nyaset (M. LXV. 179).

This largest type of the ten tāla measure is used in measuring the images of Brahmā, Viṣṇu, Rudra and such other gods (M. LI. 29 ; XLV. 184-185) and of the statues of the devotees of the Sāyujya class (M. LIX. 12).

These rules are for the general guidance, there is no restriction in altering them for æsthetic reasons :

Tad evādhika-hīnam vā śobhārtham chaika-mātrakam ।

Ukta-mānāṅgakaiḥ sarvaiḥ tatra dosho na vidyate ।

Tad-ūrdhve'dhika-hīnam chet sarva-dosha-samudbhavam ।

Tasmāt pariharech chhīlpī pratimānam tu sarvadā ।

(M. LXV. 180-183).

(2) See Anśumadbhedha of Kāśyapa (Ms. Egg. 3148, 3012 ; fol. 251, different kinds of the tāla measures).

(3) Tālaḥ smṛito madhyamayā gokarṇas chāpy-anāmayā ।

The distance between the tips of the fully stretched thumb and middle finger is called Tāla.

(Brahmāṇḍa-Purāṇa, part 1, 2nd anu-
shaṅga-pāda, chap. 7, v. 97).

- (4) Tāla is the distance between the tips of the fully stretched thumb and middle finger.

(Suprabhedāgama, xxx. 22, see under Aṅgula).

- (5) Bimba-māna (British Museum, Ms. no. 558-592) :

Illustration in minute detail of the largest type of the ten tāla measure (v. 71-72).

Description of the plumb-lines and the horizontal measurement of the idol (v. 73-91).

The measurement of the idol when it is made in the sitting posture, such as Yogāsana (v. 92-122) and the recumbent posture (v. 123-138).

In an appendix are given the rules regarding the objects to be measured in twelve tāla-measures :

One (eka) tāla is used for measuring the vandhukā (?).

Two (dvi) tāla " " " " birds.

Three (tri) tāla " " " " kinnaras (mythical beings with human body and horse's head).

Four (chaturthaka) tāla is used in measuring bhūtas (goblins).

Five (pañcha) tāla " " " gaṇeśa (a mythical deity with human body and elephant's head).

Six (ṣaṭ) tāla is used for measuring tiger.

Seven (sapta) tāla " " " yakshas (demi-gods).

Eight (aṣṭa) tāla " " " man (male and female).

Nine (nava) tāla " " " dānavas (demons).

Ten (daśa) tāla " " " superhuman beings and Buddha.

Eleven (ekādaśa) tāla is used for measuring gods.

Twelve (dvādaśa) tāla is used for measuring Rākshasas (fiends).

Cf. Brahmādi-lokeśvara-deva-devaṁ surāsura-dānava-rākshasaṁ
cha yakshaṁ cha nāga-garudaṁ cha nā-kinnaraṁ bhūtaṁ
cha kumbhāṇḍa-nara-svarūpaṁ vyāghraṁ chatuṣ-pāda-
vihaṅgamādi-sarvaṁ tu dīrghāyata-vandhukādi-
tāla pramāṇaṁ bhuvana-trayoktaṁ ।

This is followed by the details of the twelve tāla measures quoted above.

The next appendix gives the dhyānas (features) of the eight deities (ashṭa-nātha).

(6) Suprabhedāgama (xxxiv. 30-34) :

Īśvarādi-chatur-mūrttiṁ daśa-tālena kūrāyet || 30

Śaktinām anya-devānām nava-tālaṁ prakīrttitam |

Divyam ārsha-manushyāṇām aṣṭa-tālena kārāyet || 31

Rakshasām asuraṇām cha sapta-tālena ihochyate |

Shaṭ-tālenaiva gandharvān pañcha-tālena vighnakam || 32

Vāmanāt(-nām) pañcha-tālais tu chatus-tālais tu bhūtakān |

Tritālaṁ kinnarāṇām tu matsyānām tu dvi-tālakam || 33

Eka-tālas tu kusmāṇḍāt (?) piśāchā vimśad-aṅgulāḥ |

Sthūla-sūkshma-prabhedāṁs tu tāla-bhedam ihochyate || 34

Measures of the ten tālas of three types each (Ibid. xxx. 31-40) :

Pratimāyās tad-utsedham tāla-daṇḍena bhājayet || 31

Chatur-vimśach chhataṁ chaiva uttamaṁ daśa-tālakam |

Vimśach chhataṁ cha madhyam tu kanyasām shoḍaśā-dhikam || 32

Dvā-daśādhikam evaṁ yan nava-tālottamaṁ bhavet |

Aṣṭau śataṁ chatuḥ śataṁ madhyamaṁ kanyasām tathā || 33

Śataṁ shaṇ-ṇavatiś chaiva navaty-uttara-kara-dvayam |

Aṣṭa-tālam idaṁ proktam tri-vidham pūrvaḥ-paddhatiḥ || 34

Ety-evaṁ bhāga-hīnaṁ syād eka-tālaṁ tam eva hi |

Mesurement of the face :

Trayo-daśārdham (mukham jyeshṭham trayo-daśam tu madhyamam || 35

Tad-dvā-daśārdham adhamam uttamat(-m) daśa-tālake |

Nava-tālottame chaiva mukham vai dvā-daśāṅgulam || 36

Ardhārdhāṅgula-hīnena madhyamārdhamam uchyate ||

The statues measured in these tāla measures (cf. above xxxiv. 30-34) :

Tri-vidhā daśa-tālena tri-mūrttinām tu kīrttitā || 37

Tri-vidham nava-tālena devānām yoshitām api |
 Ashta-tālena martyānām sapta-tālena rakshasām || 38
 Shaṭ-tālena tu gandharvān pañcha-tālo gaṇādhipaḥ |
 Vāmanasya tathaiva syāch chatuṣ-tālās tu bhūtakāḥ || 39
 Tri-tālam kinnarānām tu matsyānām tu dvi-tālakam |
 Anujānām tathaikam syāt piśāchānām tu vimśatiḥ || 40

(7) Matsya-Purāṇa (chap. 258, v. 19) :

Svakīyāṅguli-mānena mukham syād dvā-daśaṅgulam |

(8) Bṛihat-saṁhitā (LVIII. 4) :

Svair aṅgula-pramāṇair dvā-daśa-vistīrṇamāyatanam cha
 mukham |

Nagnajitā tu chatur-daśa-dairghyeṇa drāvidaṁ kathitam ||

According to one's own aṅgula (finger-breadth) the face of his
 own statue is twelve aṅgulas long and broad. But according
 to (the architect) Nagnajit it should be fourteen aṅgulas in
 the Drāvida style.

The commentary quotes Nagnajit in full :

Vistīrṇam dvādaśa-mukham dairghyeṇa cha chatur-daśa |

Aṅgulāni tathā kāryam tan-mānam drāvidaṁ smṛitam ||

The face shall be 12 aṅgulas broad and 14 aṅgulas long ; such
 a measure is known as Drāvida (i.e. this is the Drāvida
 style of measurement).

(Bṛihat-saṁhitā, LVIII. 4, J. R. A. S., N. S.,
 vol. VI. p. 323, note 3).

(9) See " The Elements of Hindu Iconography " by T. A. Gopi-
 natha Rao, vol. I. Appendix B.

(10) See " Some Hindu Silpa Shastras in their relation to South
 Indian Sculpture " by Mr. W. S. Hadaway (Ostasiatische
 Zeitschrift, April-June, 1914, vol. II. no. I).

(11) " In appendix B, the author (Gopinatha Rao) gives a detailed
 description of the uttama-daśatāla measure to be used in
 the making of images, and shows that the formal, apparently
 mechanical, rules for construction followed by Indian artists
 work out in practice as the adequate expression of æsthetic

principles. The same subject has been treated on broader lines by Mr. W. S. Hadaway (see above), who is himself a worker in metal, with practical knowledge of the application of the rules. (The war, unfortunately, has prevented the author from continuing his valuable study, as he had hoped to do)."

"The Hindu image maker or sculptor," Mr. Hadaway observes, "does not work from life, as is the usual practice among Europeans, but he has, in place of the living model, a most elaborate and beautiful system of proportions, which he uses constantly, combining these with those observation and study of natural detail. It is, in fact, a series of anatomical rules and formulæ, of infinitely more practical use than any European system which I know of, for the Indian one treats of the actual proportion and of the surface form, rather than the more 'scientific' attachments of muscles and the articulation of bones."

"There is in the Hindu system nothing complicated or difficult to understand or remember, but like every other canon of artistic proportion, these methods are no more capable of producing works of art in unskilled hands than are any other aids or methods These śāstras are the common property of Hindu artisans, whether of northern or southern India." Mr. V. A. Smith.

(Architecture and Sculpture in Mysore,
Ind. Ant. vol. XLIV. pp. 90-91).

TITHI—One of the six varga-formulas (see details under *Shad-varga*).

TILAKA—A mark made on the forehead and between the eye brows either as an ornament or as a sectarian distinction of an image.

(M. VII. 160, LI. 41).

Cf. *Tilaka-kshudra-nāsī-yuktam toraṇaiś cha samanvitam* |

(Kāmikāgama, L. 93).

TILAMAKA—A channel, a water-course, a pipe.

- (1) Veditam astu bhavatām . . . yushmadiya-grāmāṇām upa-
kārāya yo'sau tilamaka ānito'bhūt pratisaṃskārābhāvād
vinashtam udvīkshya yushmad-grāmāṇām
evopakārāya pratisaṃskṛitah ।

“Be it known to you that, seeing the *water-courses*, which the illustrious lord and great king Aṃśuvarman led to your villages for your benefit, destroyed through want of repairs, (we being addressed by the feudal chief Chandravarman, have presented it to him; that he, with our permission), has repaired it for the benefit of your villages.”

“The word ‘tilamaka’ is not found in any dictionary. But it seems certain, from the context, that it must be some kind of water-course. Probably it denotes a channel which leads the water from the hill-side over the fields which rise in terraces one above the other.” Pandit Bhagvānlāl Indraji and Dr. Bühler.

(Inscriptions from Nepal, no. 9, Jishnugupta's
Inscrip. line 6 f. Ind. Ant. vol. ix. p. 172,
note 30).

- (2) Devena yathāyaṃ tilamako bhavatām anyesh(eṇ)āṃ chopakā-
rāya । (Ibid. no. 10, line 14, p. 173).

- (3) Tilamakaś cha saptadhā vibhajya paribhoktavyah ।

“The water-course is to be used by dividing it into seven parts.” (Ibid. no. 14, line 10, p. 177).

TULĀ—(see under Stambha)—A balance, a moulding of the column, a month, a beam.

- (1) Stambha-samaṃ bāhulyaṃ bhāra-tulānām upary-upary-
āsām ।

Bhavati tulopatulanām ūnaṃ pādena pādena ॥

(Bṛihat-saṃhitā, LIII. 30; see Kern's transl.
J. B. A. S., N. S., vol. vi. p. 285).

A moulding of the entablature :

(2) Mahā-bhāra-tulā kāryā balikordhve viśeshataḥ ।

Tulā-vistāra-tārochhā jayantī syāt tulopari ॥

Tulā-balikayor madhye dvi-daṇḍam athavā punaḥ ॥

(Kāmikāgama, LIV. 13, 16).

(3) A member of a column (Suprabhedāgama, XXXI. 108, 105-107, see under Stambha).

(4) The name of a month (M. VI 32); the beam of a balance (M. XII. 163), a balance (M. L. 48, 172-195).

TULĀ-DANḌA—The horizontal rod of a balance, the beam.

Tulādaṇḍam jayantī cha phalakā-paryāya-vāchakāḥ ।

(M. XVI. 48, etc).

TULĀ-BHĀRA—An article of furniture used as a hanging balance.

Bhūpānām cha tulā-bhāra-tulā-lakṣhaṇam uchyate ।

(M. L. 48).

In connection with the pavilion :

Evam tu nṛipa-harmye tu tulā-bhāram tu yogyakam ।

(M. XXXIV. 287).

TAILA-MANJŪSHIKA—An oil-pot, used as an article of furniture.

(M. L. 144, see under Bhūṣhaṇa).

TORAṆA—An arch, a mechanical arrangement of blocks of any hard material disposed in the line of some curve and supporting one another by their mutual pressure.

In modern architectural treatises arches are considered in three aspects, namely, (i) form, (ii) the mode in which their parts are constructed, and (iii) the thrust they exert.

In respect of their form arches are either straight, triangular, semi-circular or circular. The Mānasāra adds another form called bow-shape which is apparently a little wider than the semi-circle. "The investigation of the equilibrium of arches" as truly said by Mr. Gwilt (Encycl. Article 1353), "by the laws of statics does not appear to have at all entered into the

thoughts of the ancient architects. Experience, imitation and a sort of mechanical intuition seem to have been their guides. They appear to have preferred positive solidity to nice balance and the examples they have left are rather the result of art than of science. Vitruvius, who speaks of all the ingredients necessary to form a perfect architect (see under Sthapati), does not allude to the assistance which may be afforded in the construction of edifices by a knowledge of the resolution of forces nor of the aid that may be derived from the study of such a science as descriptive geometry, though of the latter it seems scarcely possible the ancients could have been ignorant, seeing how much it must have been (practically, at least) employed in the construction of such vast buildings as the Coliseum, and other similarly curved structures, as respects their plan."

- (2) "Whoever invented the true or radiating arch, the Romans were the first who applied it as a regular and essential architectural feature, and who at the same time introduced its complements, the radiating dome, into architectural construction at what period it is not now known."

(Ferguson, Hist. of Ind. and East. Architecture p. 212).

- (3) Mānasāra (chap. XLVI. named Toraṇa, 1-77) :

The toraṇa or arch is an ornament (bhūṣhaṇa) for all kinds of thrones (line 1), as well as for temples and royal palaces (30).

These arches admit of various forms. They may be circular, semi-circular, triangular (?hexagonal, tri-yugma), bow-shaped or of any other desirable forms (31-32, 33-36). The directions for making these arches as well as the measurements of their different parts are given in detail (3-29, 45-76). With regard to ornaments and decorations, arches are divided into four kinds, technically called Patra-toraṇa (leaf-arch), Pushpa-toraṇa (flower-arch), Ratna-toraṇa (jewelled arch), and Chrita-toraṇa (ornamental-arch) (37-38).

All these arches are both structurally and ornamentally decorated with the carvings of gods, sages, demigods, goblins, crocodiles, sharks, fish, leopards, serpents, lions, flowers, leaves, creepers, etc., and are beautifully set with jewels :

Sarveshām toraṇa-madhye chordhve tumburu-nāradam ।

Tad-pradeśe dvi-pārśve tu makarādi-vibhūshitam ।

Toraṇasyāgra-mūle tu grāha-patrais cha bhūshitam ।

Toraṇadyam tu patrādi-bhūta-vyāla-samanvitam ।

Pādānām cha dvi-pārśve tu vyāla-toraṇa-dhāriṇam ।

(M. XLVI. 45-49).

Ratnakārāṅgaṇair yuktaṁ kukshi(r) āvṛita-lambitam ।

Toraṇasyopari-deśe tu bhujāṅga-pāda-dvayor api ।

Grāhāntaṁ sarva-ratnaṁ cha pūritaṁ śreṇi-saṁyutam ।

(M. XLVI. 58-60).

But these arches may as well be quite plain, that is, without any such carvings (chitra-hīna) (M. XLVI. 68, 70).

In connection with a detached pavilion (maṇḍapa) :

Chatur-dikshu chatur-dvāraṁ chatur-toraṇa-saṁyutam

(M. LXX. 21, see also XXXIV. 217).

In connection with the pedestal of an image :

Padma-pīṭhaṁ mahā-pīṭhaṁ tri-mūrtinām cha yojayet ।

Prapā cha toraṇaṁ vāpi kalpa-vṛikshaṁ cha saṁyutam ।

(M. LI. 86-87).

In connection with the coronation-hall :

Paścāt siṁhādyaṁ cha kalpa-vṛikshaṁ cha toraṇam ।

(M. XLIX. 185).

In connection with the car or chariot :

Śikhi-śikhāṇḍaka-chāmara-toraṇam ।

(M. XLIII. 156).

In connection with the two-storeyed buildings :

Toraṇair nīḍa-bhadrādi(-dyaiḥ) mūle chordhve cha bhūshitam ।

(M. XX. 64).

In connection with buildings in general (vimāna) :

Śālā cha nāsikā-bhadre kūṭa-nīḍais tu toraṇaiḥ ।

(M. XVIII. 201, etc).

In connection with the dome and the pillar :

Athavā toraṇam kṛtvā stambhasyopari vājanam ।

Tad-ūrdhve toraṇasyānte makara-patra-saṃyutam ।

Tad-ūrdhve toraṇāntam syād eka-daṇḍam tu tach-chhiram ।

Makarī-vaktra-saṃyuktam.....(M. XIV. 130, 133-135).

- (4) Tilaka-kshudra-nāsī-yukta-toraṇaiś cha samanvitam ॥

(Kāmikāgama, L. 93, etc).

See ibid. LV. 59-63, 65-70, and compare :

Toraṇam tri-vidham patra-toraṇam makarānvitam ।

Chitra-toraṇam ity-eshām maṇḍanam chādhunochyate ॥

Deva-dviṇa-narendrāṇām toraṇam makarākhyakam ।

Toraṇam chitra-sajṇam tu vaiśyāṇām pravīdhīyate ।

Padmā(patṛā)khyā-toraṇam śūdre sarvaṁ sarvatra vā matam ॥

(Kāmikāgama, LV. 64, 93).

- (5)Toraṇam vakshyate'dhunā ।

Prishṭhe tu pārśvaycś chaiva kartavyās toraṇās tathā ॥

Dvārasyotsedha-mānaṁ yat toraṇasyochchhayaṁ bhavet ।

Tad-ardham vistaram proktam uchchhrāye śaḍ-vibhājite ॥

Makaram tu dv(i)yaṁśena śeṣam pādam iti smṛitam ।

Mūla-pādasya chārdhena tasya pāda-pramāṇakam ॥

Makarāṁśam tad-ūrdhve tu madhye vṛittam sa-nimnakam ।

Vṛitter ūrdhve uhaṁ kṛtvā chatur-āyatam eva tu ॥

Pramāṇam toraṇasyoktam prastaram cha tataḥ śṛiṇu ॥

(Suprabhedāgama, XXXI. 68-72).

- (6) Mahābhārata (Cock) :

XIV. 25, 23 : Stambhāu kanaka-chitrāṇis cha toraṇāni
vṛitanti cha ।

Cf. also :

XIV. 85, 29 : Torāṇāni śata-kumbha-mayāni ।

XV. 5, 16 : Puraṁ... dṛiḍha-prākāra-toraṇam ।

XII. 44, 8 : Hema-toraṇa-bhūṣitaṁ gṛiham ।

VIII. 33, 19 : Bahu-prākāra-toraṇam ।

V. 191, 21 : Sthūṇa-bhavanam...uchcha-prākāra-toraṇam ।

See also v. 143, 23 ; III. 284, 2 ; III. 160, 39 ; III. 15, 5 ; II. 9, 1 ; II. 3, 26 ; I. 185, 17 ; I. 109, 8, etc.

(7) Rāmāyaṇa (Cock) :

II. 91, 32 : Harmya-prāsāda-saṁyukta-toraṇāni ।

Cf. also :

I. 5, 10 : Kapāṭa-toraṇa-vatīm....purīm ।

II. 15, 32 : Rāma-veśma.....maṇi-vidruma-toraṇam ।

III. 45, 11 : Hema-kakshyā purī ramyā vaidurya-maya-toraṇā

V. 3, 33 : Nagarīm laṅkāṁ sātṭa-prākāra-toraṇām ।

V. 4, 24 : Gṛiham....mahā-hāṭaka-toraṇam ।

See also iv. 33, 17 ; v. 2, 18, 51 ; v. 6, 4 ; v. 18, 8 ; v. 27, 31 ; v. 37, 39 ; v. 41, 21 ; v. 42, 27 ; v. 39, 42 ; v. 44, 6 ; v. 42, 6 ; v. 46, 20, 41 ; v. 47, 7, 38 ; v. 53, 39 ; v. 55, 32 ; VI. 25, 24, 30 ; VI. 26, 12 ; VI. 41, 31, 56 ; VI. 42, 15 ; VI. 75, 21 ; VII. 3, 27 ; VII. 5, 25 ; VII. 13, 5 ; VII. 14, 24, 27, 28, 29 ; VII. 15, 36 ; VII. 38, 17.

(8) Matsya-Purāṇa (chap. 264, v. 15) :

Chaturbhis toraṇair yukto maṇḍapa(h) śyāc chatur-mukhaḥ ॥

The pavilion should have four faces and be furnished with four arched gateways (arches).

Aishṭakā dār(a)vās chaiva śailā vā syuḥ sa-toraṇā ॥

(Ibid. chap. 269, v. 46).

(9) Vāyu-Purāṇa (part I, chap. 39, v. 36, 51, 60) :

Harmya-prāsāda-kalilāḥ prāṁśu-prākāra-toraṇāḥ ॥

Aśity-amara-pury-ābhā mahā-prākāra-toraṇāḥ ॥

Pāṇḍure chāru-śikhare mahā-prākāra-toraṇe ॥

- (10) Kauṭīliya-Arthaśāstra (chap. xxiv. p. 53) :

Dvi-hastam toraṇa-śiraḥ—"a top-support of ornamental arches projecting as far as two cubits."

- (11) Sarva-deva-māya-chāru-toraṇam svarga-khaṇḍam iva vedhasā svayam—the beautiful porch which contains all the gods like a portion of heaven made by the Creator himself.

"In his account of the ruins of the temple, Mr. Dean speaks of a doorway relieved by an architrave of most elaborate sculpture, divided into twelve compartments in each of which a group from the Hindu Pantheon occupies a place."

(Harsha stone Inscript. v. 44, Ep. Ind. vol. II. pp. 121, 126, 124, 128 ; cf. note 72).

- (12) "A sort of triumphal arch, supported by two pillars :

Ātma-bāhu-yuga-sauhṛd-añchita-stambha-saurabha-śubham su-toraṇam |

(Cintra Praśasti of the reign of Sarangadeva, v. 46, Ep. Ind. vol. I. pp. 284, 276).

- (13) See Sridhara's Devapattana prasasti (verse 10, Ep. Ind. vol. II. p. 440), and compare :

Sughaṭita-vṛsha-sat-toraṇa-dvāram—"an excellent porch at which a bull is skilfully carved." (Ibid. verse 12, p. 121).

- (14) Ornamental arch (for the temple) : Prāsāda-toraṇam |

(Jaina Inscript. from Mathura, no. 1, Ep. Ind. vol. II. p. 198).

- (15) A semi-circular arch with sculpture.

(Specimens of sculptures from Mathura, plate III, Ep. Ind. vol. II. p. 320-321).

- (16) Makara-toraṇa—arch (with a shark).

(Ranganatha Inscript. of Sundarapandya, v. 9, Ep. Ind. vol. III. pp. 12, 15).

- (17) Arch (Cochin plates of Bhaskara Ravivarman, line 10, Ep. Ind. vol. III. p. 68, 69).

- (18) Vyadhatta śrī-someśāspada-mukutaṭavat toraṇaṁ kāmchanasya
 “Erected a golden toraṇa like a diadem for the abode of
 the holy Someśa.”
 (The Chahamanas of Naddula, no. c, Sundhā Hill
 Insc. of Chāchigadeva, v. 34, Ep. Ind. vol. ix.
 pp. 77, 72).
- (19) “In front of the basadi of Nokkijabbe, the family goddess of her
 husband Vira-Śāntara, she had a makara-toraṇa’ made.”
 (Ep. Carnat. vol. VIII. part I, Nagar Taluq. no. 47,
 Transl. p. 151, para 2.)
- (20) “We grant to you in addition throne, crown, palanquin,
 white umbrella, chāmaras on both sides, ‘makara-toraṇa’
 (a kind of arched canopy), fan, daylight torch, yellow and
 red flags and such insignia, with cymbals,.....”
 (Ibid. no. 67, Transl. p. 157, line 14 f).
- (21) “Who (Śrī-Rājendra-Soḷa-Devar, A. D. 1034) —having
 sent (many ships in the midst of the bellowing sea) and
 having captured Śangirāma-visaiyot-tuṅgapannam, the king
 of Kiḍāram, along with his victorious fine elephants
 which had (well formed) frontal globes and resembled the
 impetuous sea —took the large heap of treasure which he had
 rightfully amassed, the Vichchādira-toraṇam at the war-gate
 of the enemy’s extensive city, the wicket-door set with
 jewels of great splendour, and the door set with large jewels.”
 (Ep. Carnat. vol. ix. Channapatna Taluq. nos. 82,
 83, Roman text, p. 185, line 5 from the bottom
 upwards, Transl. p. 149).
- (22) “White chāmaras, the crown-banner, makara-toraṇa, herds
 of camels.” (Ibid. no. 85, Transl. p. 150).
- (23) “Built a beautiful stone temple with the toraṇa-gate and
 the surrounding walls. Having provided the temple with a
 flower-garden, kitchen, pond, suitable environs, musical
 instrument (two named) and ornaments (some named)”.....
 (Ep. Carnat. vol. x. Kolar Taluq. no. 132. Roman
 text, p. 54, Transl. p. 49).

- (24) Svārṇa-dvāraṁ sthāpitaṁ toraṇena sārddhaṁ Śrīmaḥ-Loka-nāthasya gehe ।

“Placed a golden door and toraṇa in the temple of glorious Lokanātha.”

The inscription is “on the lintel of the door of the temple of Avalokiteśvara in Bungmatī. The door is made of gilt brass plates, and adorned by relieves. The arch or toraṇa above the door, which is likewise made of brass, encloses three images of Lokēśvara”.

(Inscrip. from Nepal, no. 21, Inscrip. of Srinivasa, line 6 f., Ind. Ant. vol. ix. p. 192, note 62).

- (25) Suganaṁ raje.....Dhanabhūtiṇa kṛitaṁ toraṇaṁ śilākarmānta cha upaṁno (= Śuṅgānāṁ rāje....Dhanabhūtiṇa kṛitaṁ toraṇaṁ śilākarmāntaś chotpannaḥ) ।

“During the reign of the Sungas (first or second century B. C.) this gateway was erected, and the masonry finished by Vāchhi-puta (Vātsī-putra) Dhanabhūti.”

(Sunga Inscrip. of the Bharhut Stupa, line 3 f., Ind. Ant. vol. xiv. pp. 138, 139 ; no. 1, vol. xxi. p. 221).

- (26) “Pulling down the temple which had fallen to ruin, had it securely rebuilt with a gopura, a ‘makara-toraṇa’ for the god Durgīśvara, and god Vṛishabha.”

(Ep. Carnat. vol. iii. Tirumakūḍḷu-Narasipūr Taluq, no. 103, Transl. p. 88, Roman text, p. 170).

- (27) “The sculptor Kālidāsi, champion over the proud, a thunderbolt to the rock (vajra-giri), titled sculptor, made the ‘makara-toraṇa’ (or carved head piece for the lintel).”

(Ep. Carnat. vol. v. part I, supplement, Belur Taluq, no. 239, Transl. p. 275, Roman text, p. 592).

- (28) “Those Brāhmaṇs, pleased with Bāsi-Seṭṭi, gave to his wife and children a large palanquin and a canopy (toraṇa) to descend to his children’s children.”

(Ep. Carnat. vol. vi. Chikmagalūr Taluq, no. 44, Transl. p. 39, Roman text, p. 104).

- (29) "The Vīra-bhikshavati-udāna-svāmi honoured the Svāmi of the Gaḷipūje throne with the following : a palanquin with silver mountings, a pearl necklace, a golden umbrella, the double chāmaras, a makara (toraṇa) canopy...., for the feet, a Mukkanna drum, a Basava drum, a Nandi flag, etc. "

(Ep. Carnat. vol. VI. Chikmagalūr Taluq, no. 109, Transl. p. 51, para 2, Roman text, p. 124, line 8 f).

- (30) "Toran(a)—A structure formed of one or more horizontal beams resting on columns : a gateway or other detached entrance."

(Rea, Chālukyān Architecture, Arch. Surv. new Imp. series, vol. XXI. p. 40).

- (31) See Cunningham, Arch. Surv. Reports (vol. XXI. plate XL, Torāṇa of great temple, Nānd-Chānd).

- (2) "Torāṇa—(1) Gateway of a temple or Stūpa, (2) a peg used in marriage ceremonies "

(Vincent Smith Gloss to Cunningham's Arch. Surv. Reports.)

TAULI—The top of a building lengthwise, a roof.

Mukhottarāyate nyasya tiryak tauliṃ prakalpayet |

Padam vāyate tauliṃ kuryād yuktyā vichakṣhaṇaḥ |

Tad-ūrdhve jayantikaṃ kuryāt tat-tat-prachchhādanānvitam |

(M. XXXIII. 372-374).

See Prachchhādana and compare Pratauli.

TRI-KARAṆA—A kind of joinery.

(M. XVII. 106, see under Sandhi-karman).

TRI-TALA—The second floor, third storey.

The description of the third storey (M. XXI. 56-72 ; the eight classes 2-55, see under Prāsāda).

TRI-PATṬA—A three-fold band, a moulding.

A moulding of the base (M. XIV. 74, 143, 248, etc., compare the lists of mouldings under Adhishṭhāna).

TRI-BHAṄGA—(see Bhaṅga)—A pose in which the image is bent in three places.

(See details under Bhaṅga).

TRI-BHITTI-(KA)—A three-fold wall, a structure having such a wall.
(M. XXXIV. 74).

TRI-BHŪMI—The third storey, a three storeyed building (see Tritala).

In connection with an image :

Evam tu vishṇu-mūrtiḥ syāch chhakti-yuktaiḥ tu pārśvayoḥ |
Tri-bhūmir dakṣhiṇe vāme sthāvare jaṅgame' pi vā |

(M. LI. 62-63).

TRI-MŪRTI—The Triad, the images of Brahmā, Viṣṇu and Śiva.
(M. LI. 2-95).

TRI-YUTA—A ground-plan in which the whole area is divided into 289 equal squares.

(M. VII. 23, see under Pada-vinyāsa).

TRI-VARGAKA—A set of three architectural members or mouldings.
Pinopapīṭham harmyam cheva maṇḍapam cha tri-vargakam |
(M. XXXIV. 68).

Nanda-paṅkty-aiṃśa(-śe) vibhajet chatus-tale tu tri-vargakam |
(M. XXXIII. 505).

In connection with the foundations :

Mañjūshochechrayam chatur-bhāgam tat-tad ekāśanam bhavet |
Tad-dvayam chaṅghri-tuṅgam syād ekāṃśam prastarānvitam |
Tri-varga-maṇḍapākāram adbhīḥ svāntam pravishaṭake |

(M. XII. 34-36).

TRI-VIṢṬAPA—A class of buildings octangular in plan and called
(1) Vajra, (2) Chakra, (3) Svastika, (4) Vajra-svastika, (5) Chitra,
(6) Svastika-khaḍga, (7) Gadā, (8) Śrikanṭha, and (9) Vijaya.
(1) Agni-Purāṇa (chap. 104, v. 12, 20-21, see under Prāsāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 22, 23, 31-32, see under Prāsāda).

TVASHTRĪ—An architect (see details under Sthapati).

D

DAṄḌA-(MĀNA)—A measure, a type of building, a flag-staff, a pillar.

- (1) A measure of four cubits (see under *Āṅgula*) :

Chatur-hastaṁ dhanur daṇḍaṁ daṇḍāśṭhaṁ rajjum eva cha ।
(M. II. 53).

Compare hasta-daṇḍa (ibid. 68), māna-daṇḍa (ibid. 76).

A stick (M. II. 223) ; as a measure (M. IX. 10, etc.) ; in connection with joinery (M. XVII. 200).

- (2) A house with a northern and eastern hall (see *Daṇḍa-kānta*).
(*Bṛīhat-saṁhitā*, LIII. 39).

- (3) Chatur-hasto dhanur daṇḍo nālika-jugam eva cha ।
(*Brahmaṇḍa-Purāṇa*, part I, 2nd anuśaṁga-pāda,
chap. 7, v. 100).

- (4) A class of buildings (*Kāmikāgama*, XLV. 64, see under *Mālikā*).

- (5) Achaleśa-daṇḍam uchchaiḥ sauvarṇṇaṁ Samara-bhūpālaḥ
kārayāmāsa ।

“ The protector of the earth, Samara, caused a golden flag-staff to be erected here (in the temple at Abu) for the lord of the mountain.”

(Mount Abu Inscript. of Samarasimha, v. 54, Ind.
Ant. vol. XVI. pp. 350, 355).

- (6) Daṇḍa—“ an unspecified measure, also called *Stambha*.”
(*Bamani Inscript. of the Silahara Vijayaditya*, lines
20, 21, 23, Ep. Ind. vol. III. pp. 212, 213).

DAṄḌAKA—A pillar, a village, a pavilion, a hall, a moulding.

- (1) A part of a column (*Suprabhedāgama*, xxx. 586, etc., see
under *Stambha*).
- (2) *Mānasāra* :

A class of villages (M. IX. 2, etc., see under *Grāma*).

A part (? shaft) of the column (M. xv. 44, 149 ; L. 85).

A small pillar (M. XVIII. 172).

A type of pavilion :

Dvi-vaktram daṇḍakam proktam tri-vaktram svastikam tathā ।

(M. XXXIV. 552, see further context under Maṇḍapa).

A class of halls (M. XXXV. 3, description *ibid.* 65-66, 82-95, see under Śālā).

DANḌA-KĀNTA—A class of halls.

(M. XXXV. 104, see Daṇḍaka).

DANḌIKĀ—The 5th moulding from the top of the entablature.

(Kāmikāgama, LIV. 2, see under Prastara).

DANḌITA—Smaller buildings, pavilions near the door.

Cf. Dvāra-mānam tathaivam syāt daṇḍito dvāram ardhatā ।

(Kāmikāgama, XXXV. 45, etc).

DANTA-KĪLA—A kind of tooth-like joinery.

(M. XVII. 177, see Sandhi-karman).

DANTA-NĀLA—A tooth-like drain or canal.

In connection with the general description of the single-storeyed buildings :

Madhyame chottame harmye danta-nālam pramāṇakam ।

(M. XIX. 168).

DARI-GRĪHA—(see Kandara-grīha)—The cave-house.

See Kālidāsa's Kumārasambhava (I, 10, 14; quoted also by Professor Lüders, *Ind. Ant.* vol. XXXIV. p. 199).

DARPAṆA—A looking-glass, a mirror, an ornament.

In connection with the single-storeyed buildings :

Pālike lambanam tatra śreṇyā darpaṇa(m) proktavat ।

(M. XIX. 42).

In connection with the car or chariot :

Rathānām chordva-deśasya alaṅkāram pravakshyate ।

Vividha-kiṅkiṇi-nirmala-darpaṇam . . . (M. XLIII. 148, 157).

An article of furniture (M. L. 46), its description (*ibid.* 111-131).

DARBHA—A type of pavilion.

(M. XXXIV. 253, see under Maṇḍapa).

DALA—A petal, a leaf, a moulding.

A moulding of the pedestal (M. XIII. 75, 82, etc., see the lists of mouldings under Upapīṭha).

A moulding of the throne (M. XLV. 160, etc.).

DAŚA-KĀNTA—The collective name of the ten classes of twelve-storeyed buildings. (M. xxx. 7).

DAŚA-TALA—The tenth storey.

Etad daśa-talam proktam rajju-sūtram adhas-talam |
(Kāmikāgama, xxxv. 85).

The description of the tenth storey (M. xxviii. 20-40), six classes (ibid. 2-18, see under Prāsāda).

DAŚA-TĀLA—A sculptural measure (see under Tāla-māna).

See Amśumadbhedā of Kāśyapa (Ms. Egg. 3148, 3012, fol. 266, the largest type of the daśa-tāla measure; and fol. 274, the smallest type of the same).

DAŚA-BHŪMI—(see Daśa-tala)—The tenth storey.

DĪPA-DANḌA—A lamp-post, a lamp-bearing pillar.

Compare Dīpa-stambha, Dīpa-skambha under 'Stambha' and see the plates referred to.

The stationary lamp-post is generally built in front of the house (M. L. 64); the movable lamp-stand is square, octagonal or circular (ibid. 84); they are made of iron, wood, or stone; (ibid. 71-89); their description in detail (ibid. 57-83, 84, 96).

DĪPA-DĀNA—A lamp pillar. In the south (of India) it is usually a high monolith, with an iron lamp-bracket in the top. In the north-west of the Presidency of Madras such pillars are sometimes constructed in courses, with lamp-brackets in the joints. These pillars are erected outside the front entrance.

(Chālukyān Architecture, p. 38, Arch. Surv. new Imp. series, vol. xxi. plate cix, fig. 1).

DĪPA-MĀLA(SKAMBHA—DĪPA-STAMBHA, DĪPTI-STAMBHA)—A lamp-bearing pillar, generally belonging to the Jain (see Stambha).

A small lamp-pillar, standing inside the temple (Chālukyān Architecture, p. 38, Arch. Surv. new Imp. series, vol. XXI. see plate CIX. fig. 1).

DUNDUBHI—A type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28, 29, see under Prāsāda).

DURGA—A fort, a fortified city.

(1) Mānasāra :

As fortified cities, the forts are called śibira, vāhinī-mukha, sthāniya, droṇaka, saṁviddha, kolaka, nigama and skandh-āvāra (M. x. 40-42).

For purely military purposes, they are classified as giri-durga (hill-fort), vana-durga (forest-fort), salila-durga (water-fort), paṅka-durga (clay-fort), ratha-durga (chariot-fort), deva-durga (divine-fort), and miśra-durga (mixed fort) (M. x. 90-91). Their description in detail is given (ibid. 90-103).

Their common features :

Sarveshām api durgāṇām vapraiś cha parikhair vṛitam |

Praveśa-nirgama-sthāne dvārair api samanvitam |

Isṭakādi-kṛitam vapraṁ hasta-dvādaśakoḥchhrayam |

Tad-ardham bhatti-mūle tu saṁchāraiḥ saha viṣṭitam |

(M. x. 106-109).

(2) Kauṭīliya-Arthaśāstra (chap. XXIV. para 1, p. 51) :

Chaturdiśaṁ jana-padānte sāmparāyikam daiva-kṛitam durgam
kārayet |

Antar-dvīpaṁ sthalaṁ vā nimnāvaruddham audakam prāsta-
ram guhām vā pārvataṁ nirudaka-stambam-irīṇam vā
dhānvanam kha-janodakam stamba-gahanam vā vana-
durgam |

Teshām nadī-parvata - durgam jan - padāraksha-sthānam
dhānvana-vana-durgam atavī-sthānam apādya prasāro vā |

Then follows the very interesting description of the plan and other architectural details, the military defences, and internal arrangement for the comfort and convenience of the inhabitants.

The contents of chap. XXIV, XXV and XXII, when taken together, will give a good idea of the ancient fortified cities :

They can be circular, square or rectangular. They are surrounded with moats (*parikhā*), enclosure-walls and ramparts (*prākāra* and *vapra*), and are furnished with various entrances, exits and gateways (*pratolī*). Circumambulating flights of steps (*pradakṣhiṇa-sopāna*) and secret staircases in the walls (*gūḍha-bhitti-sopāna*) are constructed. Towers are built on the enclosure-walls and warlike weapons are placed therein. In the interior are constructed tanks, ponds, canals, etc. Various kinds of roads are constructed and buildings for the people of different castes and professions are erected in a suitable manner.

(3) Śukraniti (chap. IV. sect. VI, V. 2-16, 23-28, ed. Jīvānanda vidyāsāgara, p. 447 f.) :

“Fortresses are made inaccessible through ditches, thorns, rocks and deserts. The *Parika* fort is that which is surrounded on all sides by great ditches (*parikhā*) ; and the *Parigha* fort is known to be that which is protected by walls of bricks, stones and mud. The *Vana* or forest-fort is one which is encircled by huge thorns and clusters of trees. The *Dhanra-durga* is known to be that round about which there is no water. The *Jala-durga* or water-fort is that which is surrounded by great sheets of water. The *Giri-durga* or hill-fort is described as that one which is on the high level and is supplied with plenty of water. The *Sainya-durga* or troop-fort is that one which is defended by heroes well up in *vyuhas* or military defence, and hence impregnable.

The *Sahāya-durga* or help-fort is known to be that which belongs to valorous and friendly kinsfolk."

- (4) *Laṅkāpurī nirālambā deva-durga-bhayāvahā* |

Nādeyaṁ pārvataṁ vanyaṁ kṛitrimaṁ cha chatur-vidham ||
Śailāgre rachita-durgā sā pūr deva-puropamā ||

(*Rāmāyaṇa*, *Laṅkākāṇḍa*, *Sarga* 3, v. 20, 22).

- (5) *Khetānām cha purāṇām cha grāmāṇām chaiva sarvaśaḥ* |

Tri-vidhānām cha durgāṇām pārvatodaka-dhanvinām ||

(*Brahmaṇḍa-Purāṇa*, part 1, 2nd *anushaṅga-pāda*,
 chap. 7, v. 105, see also v. 102).

- (6) *Dhanur-durga-mahī-durgam ab-durgam vārکشam eva vā* |

Nṛi-durgam giri-durgam vā samāśritya vaset puram ||

(*Manu-saṁhitā*, VII. 70, etc).

- (7) *Shaḍ-vidham durgam āsthāya purāṇy-atha niveśayet* |

Sarva-saṁpat-pradhānam yad bāhulyam chāpi saṁbhavet ||

Dhanva-durgam mahī-durgam giri-durgam tathaiva cha |

Manushya-durgam mṛid-durgam vana-durgam cha tāni śhaṭ ||

Then follows the description of details of these fortified places.

(*Mahābhārata*, XII. 86, 4-5, etc).

- (8) *Yo'yaṁ samastam api maṇḍalam āsu śatror āchchhidya kīrtti-giri-durgam idaṁ vyādhatta*—"having quickly wrested from the enemy this whole district (maṇḍala) made this fort of Kīrtigiri."

(*Chandella Inscript.* no. B, *Deogatṭha* rock

Inscript. of *Kīrtivarman*, v. 6. *Ind. Ant.* vol.
 XVIII. pp. 238, 239).

- (9) *Lakshmi-nṛisimha-paripālita-pūrva-tisṭhe durge su-bhīma-parighe Maḷavallī-nāmni* |

Vedāntagaiḥ śrutiparaiḥ smṛiti-dharma-vidyaiḥ pūrṇe sma-kārayati deva-nṛipasa-sarogryam ||

"In the fort named *Maḷavallī*, protected on the east by (the temple of) *Lakshmi-Nṛisimha*, having a deep moat, filled

with men learned in the Vedānta (i. e., philosophy), Sruti (Vedas), Smṛiti and Dharma-sāstra that Deva-nṛpati made a magnificent pond.”

Evidently this ‘durga’ or fort is not a military post or station; its inmates are people learned not in the military science but in philosophy and religion. At the same time it is protected by ‘deep moat’. It is, therefore, just like the villages or towns described in the Mānasāra.

(Ep. Carnat. vol. III. Maḷavalli Taluq, no. 61, Roman text, last verse, p. 126; Transl. p. 62).

(10) See the fort-temple (Chālukyān Architecture, Arch. Surv. new Imp. series, vol. XXI. plate CXIV, figs. 1, 2).

DURLABHA-GRĀMA—A village situated close to a large village (mahā-grāma) and inhabited by the free-holders (agrahāropajivin) (M. x. 79-80).

DEVA-KĀNTA—A class of the eight-storeyed buildings.

(M. xxvi. 46-47, see under Prāsāda).

DEVA-KULA(-IKĀ)—A chapel, a shrine, a temple.

(1) “Kandasēṇaṇ (Skandasena)..... caused (this) temple (deva-kula) to be made.”

(Vallam Inscip. of Mahendrapotaraja, no. 72, A. B; H. S. I. I. vol. II. p. 341).

2) See Inscriptions from northern Gujarat (no. XXI, line 4, Ep. Ind. vol. II. p. 31.)

DEVA-GARBHA—Foundations of temples (see under Garbha-nyāsa).

DEVATĀ-MANḌAPA—A class of pavilions.

(Suprabhedāgama, xxxi. 96, 98, see under Manḍapa).

DEVA-DURGA—(see Durga)—A god’s fort, a divine or natural fort.

“Having sacked Deva-durga, which formerly the Chōla King (or the Chola named Narendra) had made certain could not be taken, he by his valour captured Uchchaṅgi, together with all the empire of the Pāṇḍya King.”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 119, Transl. p. 78, Roman text, p. 182-183).

DEVA-NIKETA-MANḌALA—A group of temples.

Achikarād deva-niketa-maṇḍalam.....stambha-varo-
chchhraya-Prabhāse—"caused to be made a group of
temples.....which is beautiful with the erection of (this)
best of columns."

(Bihar Stone Pillar Inscript. of Skandagupta, lines 5-6,
C. I. I. vol. III. F. G. I. no. 12, pp. 49, 51).

DEVA-BHŪSHAṆA-MANḌAPA—A detached pavilion where the
idols are dressed, a dressing room in a temple.

(M. XXXII. 71, see under Maṇḍapa).

DEVĀYATANA—(see Āyatana)—A temple.

Kritvā prabhūtaṁ salilam ārāmān viniveśya cha |

Devāyatanaṁ kuryād yaśo-dharmābhivṛddhaye ||

"Having made great water-reservoirs and laid out gardens, let
one build a temple to heighten one's reputation and merit.

(Bṛihat-saṁhitā, LVI. 1, J. R. A. S., N. S., vol. VI. p. 316).

Rāmāyaṇa (Cock) :

I. 5, 13 : (Purīm)....devāyatanaṁ chaiva vimānair api śobhitāṁ |

I. 77, 13 : Devāyatanāni |

II. 6, 4 : Śrīmaty-āyatane vishṇoḥ |

II. 6, 11 : Sitābhra-śikhārābheshu devāyataneshu |

II. 3, 18 : Devāyatana-chaityeshu (also II. 71, 72).

II. 25, 4 : Deveshv-āyataneshu cha |

VII. 101, 15 : (Ubhe purottame).....śobhite śobhanīyaiś cha
devāyatana-vistaraiḥ |

Devāyatana-chaityeshu | (Mahābhārata, II. 80, 30 etc).

Cf. Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇa-mukha-pat-
tanaṁgaḷimdam aneka-māṭa-kūṭa-prāsāda-devāyatanaṁgaḷ-
idaṁ oppuva-agrahāra-paṭṭanaṁgaḷimdam atisayav-appa.... |

"(At Teridala, a merchant-town situated in the centre and
the first in importance among the twelve (towns) in the
glorious Kundi Three-Thousand, adorned with)—villages, towns,

hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala . . .”

(Old-Kanarese Inscript. at Terdal, line 58, Ind. Ant. vol. XIV. pp. 19, 25).

DEVĀLAYA—A god's residence or dwelling, in the sense of temple—it is of very common occurrence and needs no illustrative quotations. But the passages quoted below are the most descriptive of all the essential features of a Hindu temple and will fully explain the denotation of the term.

The general plan :

(1) “ Sometimes a portico is made round the garbha-griha and antarāla together. The whole being closed on all sides but the front, in which are the doors for entrance, approached by the front portico, which is generally a peristyle, and it serves as the innermost court for pradakṣhiṇa”.

“ Temples on a large scale have three or four successive porticoes (maṇḍapa) attached to them in the front, which are called ardha-maṇḍapa, mahā-maṇḍapa, sthāpana-maṇḍapa, vṛitya-maṇḍapa, etc.”

“ A water spout is made over the base on the back wall of the garbha-griha on the left side of the idol. On the surface of the spout a cavity is made for discharging water. The spout may be made to spring from the head of a line, etc. and the whole so devised as to project like a plantain flower.”

(Rāma Rāz, Ess. Arch of Hind. pp. 49, 50, 51).

(2) “ Kṛishṇarāja-uḍayar, having created Chāmarāja-nagara, created the Chāmarājeśvara temple (devālaya), together with its precincts (prākāra), gopura adorned with golden kalāśas, and tower (vimāna),—set up the great (mahā) liṅga under the name of Chāmarājeśvara, and in the

shrine (garbha-griha) to his left set up the goddess named Kempa-Naṇjamābā, and in the shrine to his right the goddess Chāmuṇḍeśvari,—and at the main entrance (mahā-dvāra) on the east set up a gopura, on the colonnade (kaisāleyalli), to the south the ancient images (purātana-vigraha), on the colonnade to the west a row of liṅgas forming the thousand (sahasra) liṅgas, and on the colonnade to the north twenty-five pleasing statues (lilamūrti, cf. dhyāna-mūrti),—and on the south-west side building a separate temple (maṇḍapa), set up the god Nārāyaṇa together with Lakshmi. "

(Ep. Carnat. vol. iv. Chāmarājnagar Taluq, no. 86, Transl. p. 11, line 4 f.; Roman text, p. 18, line 8 f).

- (3) " In Lakkuguṇḍi, which was his birth place, Amṛitadaṇḍādhiśa built a temple (devālaya), made a large tank, established a satra, formed an agrahāra, and set up a water-shed."

(Ep. Carnat. vol. vi. Kadur Taluq, no. 36, Roman text, p. 22, line 11 f., Transl. p. 8).

- (4) Devālayaiḥ prathayatā nija-kīrttim uchchaiḥ—" who spread his fame aloft by (building) temples "

(Sharqi Arch. of Jaunpur, Shahet-Mahet Insc. v. 14, Arch. Surv. new Imp. series, vol. xi. pp. 72, 73).

- (5) (The general plan): " The temple itself consists of the usual three parts: an open maṇḍapa on a base,....with a double row of pillars on the three exposed sides, and roofed by a large ribbed dome standing on the twelve inner pillars, on each of the three outer sides it has a large projecting porch. Beyond this is the principal maṇḍapa.....In the inner corner of this maṇḍapa are two rooms.....Three doors with richly carved thresholds lead from the hall into the shrine."

(Ahmadabad Arch. Burgess, Arch. Surv. new Imp. series, vol. xxxiii. p. 29).

- (6) " It (the Mallesvara temple at Hulikat) faces north and consists of a garbha-griha, an open 'sukha-nāsi, a navaraṅga and a porch. "

“The Chennekeśava temple, which faces east, consists of a garbha-griha, a sukha-nāsi and a nava-raṅga, and may have had a porch once.”

“The newly restored Sārādā temple, situated to the north of the Vindya-śaṅkara, is a fine structure in the Dravidian style, consisting of a garbha-griha, sukha-nāsi, a nava-raṅga, and a prākāra or enclosure. It faces east and has three entrances on the north, south, and east, the east entrance, which is the main entrance, having two open maṇḍapas at the sides inside.”

(Mysore Arch. Reports, 1915-16, p. 4, para 10 ; p. 5, para 12; p. 15, para 19; see plate III, figs. 1,2).

(7) “There is, however, no doubt that it (the Hindu temple at Danui) was in the form of a cross with the usual ardha-maṇḍapa, maṇḍapa, mahā-maṇḍapa, antarāla, and griha-garbha (garbha-griha).”

(Cunningham Arch. Surv. Reports, vol. VII. p. 40 ; see also *ibid.* plate XIX, showing in detail the mouldings of the Nārāyaṇa-pura temple, *ibid.* vol. XIV. plate VII (Ionic temple of sun), *ibid.* vol. XV. plate VII (island temple), *ibid.* vol. XIII. plates XI, XII, XIII, XIV, XV, XVI (groups of temples).

DEHARĪ(-LĪ)—A temple, the threshold of; a door, a raised terrace.

See Inscriptions from northern Gujarat (nos. XXII. line 3, XXXIII. line 2, XXIV. line 1, XXV. line 2, Ep. Ind. vol. II. p. 32).

DEHA-LABDHĀṆGULA—(see under Aṅgula)—A measure equal to one of the equal parts into which the whole height of the statue of a god (or of the master and sometimes of the sculptor too) is divided according to the tāla measures. This is employed in measuring the sculptural objects like the image of a god or man.

(Suprabhedāgama, xxx. 5, 6, 9, see under Aṅgula).

DEHĀRA—A porch or terrace.

- (1) "In a discourse on dharma in an assembly held in the porch or terrace (dehāra), the chaplain..... set up a god in the name of their father."

(Ep. Carnat. vol. v. part I, Arsikere Taluq, no. 123, Transl. p. 167, para 2, line 4).

- (2) "From Vira-Hoysala he obtained (the appointment of) inspector of the servants of the porch or terrace (dehāra)."

(Ibid. no. 127, Transl. p. 170, para 2, line 16).

DAIVIKA-(LIṄGA)—A type of phallus.

Devaiś cha sthāpitaṁ liṅgaṁ daivikaṁ liṅgaṁ uchyate |

(M. LI. 230).

See Kāmikāgama (L. 35, 37, under Liṅga).

DOLĀ—A swing or hammock.

- "The great minister caused to be erected a dīpti-stambha for the Kṛittikā festival of lights and a swing (dolā) for the swinging cradle festival (dolārohotsavakke) of the god Chenna-Keśava of Belur."

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 14, Transl. p. 47, Roman text, p. 107).

See Mānasāra under Bhūṣhaṇa.

DRĀVIDA—A style of architecture, a type of building once prevailing in the ancient Drāviḍa country, (see details under Nāgara).

A class of the twelve-storeyed buildings :

Ravi-bhūmi-viśāle tu chāshta-viṁśāṁśakāṁ bhavet |

Mahā-śālā daśāṁśaṁ syāt śeshāṁ pūrvavad ācharet |

Pāñchālaṁ drāviḍaṁ chaiva ravi-bhūmy-alpha-harmyake |

(M. xxx. 8-10).

DRONAKA—(see under Durga and Nagara)—A fortified city situated on the bank of a sea.

Samudrātṭiṇī-yuktaṁ taṭṭiṇyā dakṣiṇottare |

Vanigbhiḥ saha nānābhiḥ janair yuktaṁ janāspadam |

Nagarasya prati-taṭe grāhakaiś cha samāvṛitam ।

Kraya-vikraya-saṁyuktaṁ droṇāntaram udāhṛitam ।

(M. x. 75-78).

A class of pavilion (M. xxxiv. 423, see under Maṇḍapa).

DRONA-MUKHA—A fort, a fortified town.

A fortress to defend a group of 400 villages :

(1) Chatuś-śata-grāmyā droṇa-mukham ।

(Kaṭṭhīliya-Arthaśāstra, chap. xxii. p. 46).

Foot note to the passage quoted above :

(2) Nagarāṇi kara-varjitāni nigama-vanijāṁ sthānāni janapadā
deśāḥ pura-varāṇi nagaraika-deśa-bhūtāni droṇa-mukhāni
jala-sthala-pathopetāni ।

(Prašna-Vyākaraṇa-sūtra-vyākhyāne, p. 306).

(3) Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇa-mukha-pat-
taṇa-gaḷiṁdam aneka-māṭa-kūṭa-prāsāda-devāyatanaṁgaḷi-
iṁdam-oppuva-agrahāra-paṭṭaṇaṁgaḷiṁdamatisāyav-appa....।

“ (At Teridāḷa, a merchant town situated in the centre
and the first in importance among the twelve (towns) in
the glorious Kūṇḍi Three-Thousand, adorned with
villages, towns, hamlets, villages surrounded by hills,
groups of villages, sea-girt towns and chief cities, with
elegant mansions, palaces and temples, and with shining
agrahāratowns in the country of Kuntala.”

(Old Kanarese Inscript. at Terdal, line 58, Ind. Ant.
vol. xiv. pp. 19, 25).

(4) “ With myriads of people, practices of virtue, agreeable
occupations, streams of the (nine) sentiments, pleasure-
gardens, separated lovers, splendid tanks, full lotus-beds,
gilded boats for spring festivals, ghaṭikā-sthānas (religious
centres), the supports of dharma and mines of enjoyment,
moats which were as if the sea being overcome had returned
here on account of the collection of gems, groups of the

lotus faces of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharvvaṇa-maḍam̐ba-droṇa-mukha-pura-pattana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuṇṭala-deśa shine."

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 3 above).

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines, Roman text, p. 214, line 27 f).

DVĀ-DAŚA-TALA—The twelve-storeyed buildings, the twelfth storey.

(1) See Mānasāra (chap. XXX. 1-191, ten classes, ibid. 5-7, 8-36, see under Prāsāda; the general description of the twelfth storey, ibid. 37-88, 89-191).

(2) Tad-adhastāt talam chaikādaśa-dvā-daśa-bhūmikam ।
(Kārikāgama, XXXV. 86).

(3) Ādvā-daśa-talād evaṁ bhūmau bhūmau prakalpayat ।
(Surprabhedāgama, XXXI. 33).

DVĀRA—A door, a gate.

(1) Mānasāra (chap. XXXVIII. 2-54; XXXIX. 1-163):

The situation of gates in the village or town (called Nandyā-varta):

Grāmasya parito bāhye rakshārtham vāpra-samyutam ।
Tad-bahiḥ parito yuktaṁ paritoya-pravedakam ।
Chatur-dikshu chatuṣ-kṣṇe mahā-dvāram prakalpayet ।
Vṛttam vā chatur-aśram vā vāstu-sva(-ā)-kṛiti-vaprayuk ।
Pūrva-dvāram athaiśāne chāgni-dvāram tu dakṣiṇe ।
Pūtur-dvāram tu tat-pratyag vāyau dvāram tathottaram ।
Pūrva-pāśchima-tad-dvārau(-rayoḥ) ṛju-sūtram tu yojayet ।
Dakṣiṇottarayor dvārau tatra śesham (? deśe) viśeshataḥ ।
Dakṣiṇottarataḥ sūtram vinyasech chhīlpavit-tamaḥ ।

Tasya sūtrāt tu tat-pūrve hastam tad-dvāra-madhyame ।
 Evam dakṣhiṇato dvāram tad-dhi tāro(-ram) tathoktavat ।
 Uttare dvāram tat sūtrāt pratyag-hastāvasānakam ।
 Chatur-dikshu chatur-dvāram yuktaṁ vā neshyate budhaiḥ ।
 Pūrve paśchimake vāpi dvāram etad(-kam) dvayor api ।
 Paritāś chatur-aśrāgrād dvāram kuryāt tu sarvadā ।
 Etat sarvaṁ mahā-dvāram upa-dvāram ichochyate ।

The smaller doors :

Nāge vāpi mṛige vātha aditiś chodito'pi vā ।
 Parjanya vāntarikshe vā pūshe vā vitathe'thavā ।
 Gandharve bhṛīṅgarāje vā sugrīve vāsura'thavā ।
 Yathesht(am)evam upa-dvāram kuryāt tal-lakṣhaṇoktavat ।

The water-doors (drains) :

Mukhyake vātha bhallāṭe mṛige vā chodito'pi va ।
 Jayante vā mahendre vā satyake vā bhṛīse'thavā ।
 Evam evam jala-dvāram kuryāt tatra vichakṣhaṇa ।

(M. IX. 290-313).

The gates of villages :

Svastikāgram chatur-dikshu dvāram teshām prakalpayet ।
 Evam chāśhta-mahā-dvāram dikshu dikshu dvayaṁ tataḥ ।
 Mṛige chaivāntarikshe vā bhṛīṅgarāja-bhṛīse tathā ।
 Śeshe vāpi cha roge vā chāditau chodite'pi vā ।
 Evam etad upa-dvāram kuryāt tatra vichakṣhaṇaḥ ।
 Mahā-dvāram tu sarveshām lāṅgalākāra-sannibham ।
 Kapāṭa-dvaya-samyuktaṁ dvārāṇām tat prithak prithak ।

(M. IX. 355-361).

Chatur-dikshu chatur-dvāram upa-dvāram antarālake ।
 Devānām chakravartinām madhye dvāram prakalpayet ।

Mahā-dvāram iti proktam upa-dvāram tu choktavat |
 Bhū-surādi-narāṇām cha madhye dvarām na (cha) yojayet |
 Madhya-sūtram tu vāme tu harṁya-dvāram prakalpayet |

(M. xxxi. 77-81).

Referring to the two-storeyed buildings :

Tat-pure madhyame dvāram gavāksham vātha kalpayet |
 Dakṣiṇe madhyame dvāram syād agre madhya-maṇḍapam |
 Chatur-dvāra-samāyuktaṁ pūrve sopāna-samīyutam |

(M. xx. 81-83).

Two entire chapters are devoted to the description of doors of the residential buildings and temples—in one of them (chap. xxxix. 1-163), the measurement, the component parts and mouldings are given ; mainly the situation of the doors is described in the other (chap. xxxviii. 2-54).

It is stated (chap. xxxix) that the height of the door should be twice its width (line 14). But various alternative measures are also given (see 17-18). The height may vary from $1\frac{1}{2}$ cubits to 7 cubits (7). The height of the smaller doors vary from one cubit to three cubits (9-10). The height of the windows which are sometimes made in place of smaller doors vary from half a cubit to two cubits. This measurement is prescribed for doors in the Jāti class of buildings (28). Such other measurements are given to doors of buildings of the Chhanda, Vikalpa, and Ābhasa classes (29 f). The pillars, joints, planks and other parts of doors are described at great length (50 f., 111-163). Doors are generally of two flaps ; but one-flaped doors are also mentioned (98).

Doors are profusely decorated with the carvings of leaves and creepers (116). The images of Gaṇeśa, Sarasvatī and other deities are also carved on both sides of a door (cf. the concluding portions of chaps. xix, xxx).

The chapter closes with a lengthy description of the six or rather the four main parts of doors. The door-panel (kavāṭa), door-joint (dvāra-sandhi), door-plank (phalakā), bolt and (kīlabhājana), etc., are minutely described (137 f).

It is stated (chap. xxxviii) that four main doors should be constructed on the four sides of all kinds of buildings of gods and men (lines 2-4) and the smaller doors are stated to be constructed at convenient places (4). Many other still smaller doors are constructed at the intervening spaces (19, etc). The gutters are made conveniently and sloped downwards (5-7). Drains or jala-dvāra (water-gate) are made beneath the halls (8). The main doors are always furnished with a flight of stairs (12).

In some residential buildings the entrance door is made, not in the middle of the frontage, but on either side of the middle (17), although the general rule is to make the door in the middle of the front wall (6, etc). But in temples and in case of kitchens in particular, the doors are generally made at the middle of the wall (35, see also chap. xxxix. 140). For the easy upward passage (ūrdhva-gamana) of the kitchen smoke, they are furnished with the lattice (jāla) (37).

- (2) Varāha-mihira (Bṛihat-samita, LIII 26-27, 70-82; LVI. 10) has condensed the contents of the two chapters, dealing with the measurement of door (dvāra-māna) and situation of the door (dvāra-sthāna) of the Mānasāra. But he does not give any absolute measurement. As regards the situation of door, the principle seems to be two-fold in all the architectural treatises. "The door is made on either side of the middle of the wall, mostly in private residential buildings for ladies in particular." But according to Rām Rāz (p. 46) "if the front of the house be ten paces in length, the entrance should be between five on the right and four on the left."

After this, Dr. Kern quotes Utpala to show the different principles :

Tathā cha kāryāṇi yathā bhananaṁ gṛihābhyāntaram aṅga-
naṁ viśatām tāny-eva vāsa-gṛihāṇi dakṣhiṇato dakṣhiṇa-
syām diśi bhavanti । Etad uktaṁ bhavati prāṇ-mukhasya
gṛihasyāṅgaṇa-(syāgāra)-dvāram uttarābhimukhaṁ kāryaṁ
dakṣhiṇābhimukhasya prāṇ-mukhaṁ paśchimābhimukhasya
dakṣhiṇābhimukhaṁ uttarābhimukhasya paśchimābhimu-
khaṁ iti ।

“How a house can be said to face the east, without having its door facing the same quarter, is beyond our comprehension.” Compare no. 4 below.

(J. R. A. S., N. S., vol. VI, p. 291, note 1).

Varāha-mihira himself, however, states (Bṛihat-saṁhitā, LVI. 10) the most general principle of the position of the door, which Dr. Kern does not seem to have taken any notice of (compare his translation of the following verse, J. R. A. S., N. S., vol. VI, p. 318) :

Chatuḥ-shaṣṭi-padaṁ kāryaṁ devāyatanaṁ sadā ।

Dvāraṁ cha madhyamaṁ tatra samadikṣthaṁ praśasyate ॥

‘The (area of the) temple is always divided into 64 squares (see Pada-vinyāsa). Therein (i.e. in the temple) the door is made at the middle (of the front-wall) and it is highly commendable, when the door is placed at the same line (lit. same direction) with the idol.’

Dr. Kern interprets the second line as ‘the middle door in one of the four cardinal points.’ But the rules in the Mānasāra as also the existing temples support our interpretation, namely, ‘the door is made at the middle’ (of the front wall).

- (3) Vāstusāra (by one Maṇḍana, Ahmedabad, 1878) lays down (I. 6) that the house may have the front side (with entrance)

at any direction according to the choice of the occupants, and states distinctly that the face of the house may be made at four directions (*kuryāch chatur-diśaṁ mukham*).

- (4) *Gārga-saṁhitā* (Ms. R. 15, 96, Trinity College, Cambridge) has apparently three chapters on the subject of door : dimensions of door (*dvāra-pramāṇa*, fol. 57b, 68b, same as *dvāra-māna* of the *Mānasāra*) ; situation of door (*dvāra-nirdeśa*, chap. III, fol. 57a, corresponds more or less with *dvāra-sthāna* or position of door, of the *Mānasāra*) ; and height of the door-pillar (*dvāra-stambhochechhrāya-vidhi*, fol. 60b) there is no such separate chapter in the *Mānasāra*, although door pillars are occasionally described.

As regards *dvāra-dosha* (penalties of defective doors), *Varāhamihira* seems to have condensed (*Bṛihat-saṁhitā*, LIII. 72-80) the contents of *Gārga* (fol. 68b).

- (5) *Vāstu-śāstra* (of *Rajavallabha Maṇḍana*, v. 28. ed. *Nārāyaṇa Bhārati* and *Yaśovanta Bhārati*, *Anahillapura*, S. V. 947):

Dvāraṁ matsya-matānusāri daśakaṁ yogyaṁ vidheyam budhaiḥ—following the rules of the *Matsya-Purāṇa* the learned (architects) recommend ten suitable doors (for a building).

- (6) *Vāstu-pravandha* (II. 8, compiled by *Rājakisora Varmma*) :

Dvārasyopari ya(d)-dvāraṁ dvārasyānyā (?) cha saṁmukham |
Vyayadāṁ tu yadā tach cha na kartavyaṁ śubhepsubhiḥ ||

‘Those who want prosperity should not make one door above or in front of another because it is expensive’.

- (7) *Silpāśāstra-sārasaṁgraha* (VII. 24) :

Chatur-dvāraṁ chatur-dikshu chaturaṁ (?) cha gavākshakam |
Nṛipāṇāṁ bhavane śreshṭham anyatra parivarjayet ||

‘It is highly commendable for the buildings of the kings to make four doors at four directions and four windows. This rule need not be observed in other cases.’

- (9) Bhavishya-Purāṇa (chap. 130, v. 17) has the same verse as (2) except that it reads 'samadik sampraśasyate' in place of 'samadiksthaṁ praśasyate' of the Bṛihat-samhitā.
- (10) Matsya-Purāṇa (chap. 255, v. 7-9) :
 Vāsa-gehaṁ sarveshāṁ praviseḍ dakṣiṇeṇa tu |
 Dvārāṇi tu pravakṣhyāmi praśastāṇiha yāni tu || 7
 Pūrveṇendraṁ jayantāṁ cha dvāraṁ sarvatra śasyate |
 Yāmyaṁ cha vitathāṁ chaiva dakṣiṇeṇa vidur budhāḥ || 8
 Pāśchime pushpadantāṁ cha vāruṇāṁ cha praśasyate |
 Uttareṇa tu bhallāṭāṁ saumyaṁ tu śubhadāṁ bhavet || 9
 For all kinds of *residential buildings* the *southern face* of the house is expressly recommended here, while doors are directed to be constructed at all the eight cardinal points.
 Cf. Daśa-dvārāṇi chaitāni krameṇoktāni sarvadā |
 (Ibid. chap. 270, v. 28).
- (11) Agni-Purāṇa (chap. 104, v. 24) :
 Dikshu dvārāṇi kāryāṇi na vidikshu kadāchana |
 The doors should be constructed at the cardinal points and never at the intermediate corners.
- (12) Garuḍa-Purāṇa (chap. 46, v. 31) :
 Dvāraṁ dīrghārddha-vistāraṁ dvārāṇy-aṣṭau smṛitāni cha |
 The breadth of the door should be half of its height (length) and there should be eight doors (in each house).
- (13) Vāstu-vidyā (ed. Gaṇapati śāstri, iv. 1-2, 19-22; v. 21; xiii. 24-32; xiv. 1-3) :
 Atha dve prāṇmukhe dvāre kuryād dve dakṣiṇāmukhe |
 Dvāre pratyaṇmukhe dve cha dve cha kuryād udaṇmukhe || 1
 Māhendre prāṇmukhaṁ dvāraṁ praśastāṁ śiṣṭa-jātishu |
 Aparāṁ tu tathā dvāraṁ jayante prāha nischayāt || 2
 Antar-dvārāṇi choktāni bahir-dvāraṁ athochyate || 19
 Yatronnataṁ tato dvāraṁ yatra nimnaṁ tato grīham |
 Grīhe chāpy-aṣṭame rāṣau tatra dvāraṁ na kārayet || 20
 Grīhakṣhate cha māhendre brāhmaṇānāṁ prakīrtitam |
 Mahīdhare cha some cha pha(bha)llāṭārgalayos tathā || 21

Śayanīyaṃ tu kartavyaṃ praśastaiḥ pūrvataḥ śikhā ।
 Nava-dvārākṛitaiḥ kuryād antarikshe mahānasam ॥ 22
 Dvāraṃ yatra cha vihitam tad-dig-adhīśādhipaṃ bhaved
 dhāma ।
 Eka-talaṃ vā dvi-talaṃ dvi-tale dvi-mukhaṃ cha nirmukhaṃ
 vā syāt ॥ 21

Position of the door :

Dvāraṃ cha dikshu kartavyaṃ sarveshāṃ api veśmanāṃ ।
 Madhyastha-dvāra-madhyam syād vāstu-mandira-sūtrayoḥ ॥ 24
 Upadvārāṇi yujyantāni pradakṣhiṇyāt sva-yonitāḥ ।
 Dvāra-pādasya vistāraṃ tulyam uttara-tārataḥ ॥ 25
 Sva-sva-yonyā gṛhādīnāṃ kartavyā dvāra-yonayaḥ । 26
 Then follows the measurement of the mouldings of the door
 (26-30).

Āgneyyāṃ mandiraṃ dvāraṃ dakṣiṇābhimukhaṃ smṛitam ।
 Pratyānmukhaṃ tu nairṛityāṃ vāyavyāṃ tad udānmukhaṃ ॥
 31

Īśe tat prānmukhaṃ kuryāt tāni syuḥ pādukohari । 32

The door-panels are described next :

Kavāṭa-dvitayaṃ kuryān mātṛi-putry-abhidham budhaḥ ।
 Dvāra-tāre chatuṣ-paṇcha-shaṭ-saptāśṭa vibhājite ॥ 1
 Ekāmśa(m) sūtra-paṭṭiḥ syāt samaṃ vā bahalaṃ bhavet ।
 Ardham vā pāda-hīnaṃ vā bahalaṃ parikīrtitam ॥ 2
 Dvārāyāma-samāyāmā kāryā yugmāś cha paṅktayaḥ ।
 Aśvyādi-veśma-paryantāḥ paṅktayaḥ parikīrtitāḥ ॥ 3

- (14) Maṭha-pratishṭhā by Raghunandana quotes from the Devī
 Purāṇa without further reference :

Plākshaṃ dvāraṃ bhavet pūrve yāmye chaudumbaram
 bhavet ।

Pāśchād āsvattha-ghaṭitāṃ naiyagrodham tathottare ।

- (15) Kauṭīliya-Arthaśāstra (chap. xxiv. pp. 52, 53, 54) :

Āgrāhye dese pradhāvitikāṃ niskhura-dvāraṃ cha ।

Prākāram ubhayato maṇḍalaka-madhyārdha-daṇḍam kṛtvā
 pratoli-shaṭ-tulāntaraṃ dvāraṃ niveśayet ।

Pañcha-hasta-maṇi-dvāram ।

Prākāra-madhye kṛtvā vāpīm pushkarinīm dvāraṁ chatuś-śā-
lam adhyardhāntarāṇikam kumārī-puram muṇḍa-harmyam
dvi-talam muṇḍaka-dvāraṁ bhūmi-dravya-vaśena vā tri-bhā
gādhikāyāmāḥ bhāṇḍa-vāhinī-kulyāḥ kārayet ।

Sa-dvādaśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ ।

Saināpatyāni dvārāṇi bahiḥ parikhāyāḥ ।

(Ibid. chap. xxv. p. 54 f).

Kishku-mātra-maṇi-dvāram antarikāyām khaṇḍa-phullārtham
asampātām kārayet ।

Pratiloma-dvāra-vātāyana-bādhāyām cha anyatra rāja-mārga-
rathyābhyah ।

(Ibid. chap. LXV. pp. 166, 167).

(16) Rāmāyaṇa (Laṅkākāṇḍa, Sarga 3, 1, 11, 13, 16):

Dṛiḍha-vaddha-kapātāni mahā-parigha-vanti cha ।

Chatvāri vipulāny-asyā dvārāṇi sumahānti cha ॥ 11

Dvāreshu saṁskṛitā bhīmāḥ kālāya-samayāḥ śitāḥ ।

Śataśo rachitā viraiḥ śataghnyo rakshasā gaṇaiḥ ॥ 13

Dvāreshu tāsām chatvāraḥ sakramāḥ paramāyatāḥ ।

Yantrair upetā bahubhir mahadbhir gṛiha-paṅktibhiḥ ॥ 16

(17) Kāmikāgama (xxxv. 6-13):

Bhallāte pushpadante cha mahendre cha grahā(gṛiha)kshate ।

Chatur-dvāraṁ prakartavyam sarveshām api vāstunām ॥ 6

Then are given the details concerning the position of doors in
various quarters (7-9). Next follows their measurement
(10-13).

Cf. Devānām manuḥjānām cha viśeshād rāja-dhāmani ।

Pushpadante cha bhallāte mahendre cha grahā(gṛiha)kshate ॥

Upa-madhye'thavā dvāram upa-dvāraṁ tu vā nayet ॥

(Ibid. v. 118, 118a).

Pratyānmukham tu śayanam doshadam dakṣiṇāmukham ।

Dvāre pāde tu neshṭa(m) syāt nodak-pratyak chh(s)iro bhavet ॥

- Bhojanam nānuvaṁśam syāch. chhayanam cha tathaiva cha ।
 Anuvaṁśa-griha-dvāram naiva kāryam śubhārthibhiḥ ॥
 (Ibid. v. 146, 157).
- Bhallāṭe dvāram ishtaṁ syād brāhmaṇānām viśeshataḥ ॥
 Madhya-sūtrasya vāme vā dvāram vidhivad ācharet ॥
 (Ibid. v. 165, 168).
- Jala-dvāram punas teshām pravakshyāmi niveśānām ।
 (Ibid. v. 167-176).
- Devānām ubhayaṁ grāhyaṁ madhya-dvāram tu vai tale ॥
 Gopuram cha khalūrī cha mūla-vāstu-nirīkshitam ।
 Antare rāja-devīnām grihāny-antar-mukhāni cha ॥
 (Ibid. xxxv. 54, 128).
- Danḍikā-vāra-samyuktaṁ śaṇ-netra-sāma-vaṁśakam ।
 Vaṁśopari gatāḥ śālās chattāro'shṭānanānvitāḥ ॥
 (Ibid. XLII. 19).

(18) Suprabhedāgama (xxxI. 7, 131-133):

- Bāhya-bhittau chatur-dvāram athavā dvāram ekataḥ ॥ 7
 Referring to the temples of the attendant deities built in the
 five courts (prākāra) :
 Prākāra-samyutaṁ kṛtvā bāhye vābhyantare'pi vā ।
 Pūrve tu paśchime dvāram paśchime pūrvato mukham ॥ 131
 Dakshiṇe chottara-dvāram uttare dakshiṇonmukham ।
 Vahnīśāna-sthitaṁ yat tat paśchime dvāram ishyate ॥ 132
 Nīlānila-sthitaṁ chaiva pūrva-dvāram praśasyate ।
 Vṛishasya maṇḍapam tatra chatur-dvāra-samāyutam ॥ 133

(19) Mahābhārata (v. 91, 3 ; I. 185, 119-122) :

- Tasya (duryodhana-grihasya) kakshyā vyatikramya tisro dvāḥ-
 sthair avāritaḥ ॥
 Prāsādaiḥ sukṛitochhrayaiḥ ॥
 Suvarṇajāla-samvṛitair maṇi-kuṭṭima-bhūṣhaṇaiḥ ॥
 Sukhārohaṇa-sopānair mahāsana-parichehhadaiḥ ॥
 Asambādha-śata-dvāraiḥ śayanāsana-śobhitaiḥ ॥

(20) See Ep. Ind. (vol. I. Dabhoi Inscript. v. 111, p. 31).

- (21) Vijaya-vikshepāt bharukachchha-pradvārāvasakaṭāt—"from the camp of victory fixed before the gates of Bharukachchha."

(Umetā grant of Dadda II, line 1, Ind. Ant. vol. VII. pp. 63, 64).

- (22) Svarṇa-dvāraṁ sthāpitam toraṇena sārddham śrīmal-lokanāthasya gehe—"placed a golden door and a toraṇa in the temple of glorious Lokanātha."

"The inscription is on the lintel of the door of the temple of Avalokiteśvara in Bungmati. The door is made of gilt brass plates, and adorned by relieves. The arch or toraṇa above the door, which is likewise made of brass, encloses three images of Lokeśvara."

(Inscriptions from Nepal, no. 21, Inscript. of Śrīnivāsa, line 6 f. Ind. Ant. vol. IX. p. 192, note 62).

- (23) Ātīrtha-dvāra-paksha-śobhārttham māḍisidam—"had the side-doors of that tīrtha made for beauty."

(Ep. Carnat. vol. II. no. 115, Roman text, p. 87, Transl. p. 171).

- (24) See Chālukyān Architecture (Arch. Surv. new Imp. series vol. XXI. plates v. figs. 1, 2; LIV; LXXIV; LXXV; CXIII figs. 1, 2).

- (25) See Buddhist Cave temples (ibid. vol. IV. plates XXIV; XXIV, no. 1; XXXII, nos. 1, 2; XXXV; XLIII, no. 2).

- (26) See Cunningham's Arch. Surv. Reports (vol. XIX. plate XIX).

DVĀRAKA—A gate-house.

Prāsāde maṇḍape sarve gopure dvārake tathā |

Sarva-harmyake kuryāt tan-mukha-bhadram |

(M. XVIII. 326-328).

DVĀRA-GOPURA—(same as Mahā-gopura)—The gate-house of the fifth or last court.

(Suprabhedāgama, XXXI. 125, see under Prākāra).

DVĀRA-KOSHṬHA-(KA)—A gate-chamber.

The index of the Divyāvadāna quoted by way of comparison with Svakiyāvāsanikā-dvāroshṭha, dvāroshṭha-nishkāsa-praveśaka, and nishkāsa-praveśa-dvāroshṭhaka.

(Siyodoni Inscript. lines 14, 32, 33, Ep. Ind. vol. I. pp. 165, 175, 177).

DVĀRA-PRĀSĀDA—The gate-house of the third court.

See Mānasāra (xxxiii. 9, under Gopura).

See also Suprabhedāgama (xxxi. 124, under Prākāra).

DVĀRA-ŚĀKHĀ—The door-lintel, the door-frame, jamb or post (see Śākhā).

“He, the emperor of the South, caused to be made of stone for Vijaya-Nārāyaṇa (temple), latticed window, secure door-frame, door-lintel (*dvāra-sakhalī*), kitchen, ramparts, pavilion and a pond named Vāsudeva-tīrtha.”

(Ep. Carnat. vol. v. part I, Belure Taluq, no. 72, Transl. p. 61, Roman text, p. 142, line 7).

DVĀRA-ŚĀLĀ—(see Gopura)—A gate-house.

The gate-house of the second court (M. xxxiii. 8, and Suprabhedāgama, xxxi. 124, see under Prākāra).

DVĀRA-ŚOBHĀ—(see Gopura)—A gate-house.

The gate-house of the first court (M. xxxiii. 8, and Suprabhedāgama, xxxi. 123, see under Prākāra).

DVĀRA-HARMYA—(see Gopura)—A gate-house.

The gate-house of the fourth court (M. xxxiii. 9, and Suprabhedāgama, xxxi. 125, see under Prākāra).

DVI-TALA—The two-storeyed buildings.

Mānasāra describes the two-storeyed buildings in a separate chapter (xx. 1-115); the eight classes (ibid. 2-45, see under Prāsāda); the general description of the second floor (ibid. 46-115).

Cf. Purato'sya shoḍaśānām varāṅgakāṇām dvi-bhumika-grihāṇi āli-dvayena ramyāny-achīkaraj jaya-sainyeśaḥ—“in front of the temple he (Jaya) erected two rows of double-storied houses for sixteen female attendants.”

(Chebrolu Inscript. of Jaya, v. 46, Ep. Ind. vol. VI. pp. 40, 39).

DVI-TĀLA—A sculptural measure (see details under Tāla-māna).

DVI-PAKSHA—(cf. Eka-paksha)—Two sides, a street (or wall) having foot-paths on both sides.

Dakṣiṇottara-rathyaṁ tat tat saṁkhyā yatheshṭakā ।

Evam vīthir dvi-pakshaṁ(-shā) syān madhya-rathyena(-ka)-paksha-kam ।

Tasya mūlāgrayo(r) deśe kshatra(? kskudro)-mānaṁ prakārayet ।

Bāhya-vīthir dvi-pakshaṁ(-shā) syāt tad-bahis chāvṛitaṁ budhaiḥ ।
(M. ix. 350-353).

Rathyā sarvā dvi-pakshaṁ(-shā) syāt tīryan-mārgaṁ yathecchhayā ।
(Ibid. 465).

See also M. ix. 396, xxxvi. 86-87, under Eka-paksha.

DVI-VAJRAKA—A column with sixteen rectangular sides.

Cf. Vajro'shṭāśrir dvi-vajrako dvi-guṇaḥ ।

(Bṛihat-saṁhitā, LIII. 28, see under Stambha).

DVYĀŚRA-VRITTA - A two angled circle, an oval building.

(M. xix. 171, xi. 3, etc., see under Prāsāda).

DH

DHANADA—(see Utsedha)—A type of pavilion, a kind of height, an image.

A height which is $1\frac{3}{4}$ of the breadth of an object (see M. xxxv. 22-26 and cf. Kāmikāgama, L. 24-28, under Adbhuta).

The image of the god of wealth (M. xxxii. 140).

A class of pavilions (M. xxxiv. 328, see under Maṇḍapa).

DHANUR-GRAHA—A measure, a cubit (hasta) of 27 aṅgulas.

(M. ii. 52, and Suprabhedāgama, xxx. 26, see under Aṅgula).

DHANUR-MUSHTI—A measure, a cubit (hasta) of 26 aṅgulas.

(M. ii. 51, and Suprabhedāgama, xxx. 26, see under Aṅgula).

DHANUS—A measure of four cubits.

(M. ii. 53, see under Aṅgula).

DHANVA-DURGA—A fort (see details under Durga).

DHAMMILLA—The braided and ornamented hair of a woman tied round the head and intermixed with flowers, pearls, etc.

A head gear (M. XLIX. 14, etc).

DHARMA-RĀJIKĀ—A monument, a tope.

Tau darmma-rājikām saṅgam dharmma-chakram punar navam ।

“They repaired the dharma-rājikā (i. e. stūpa) and the dharma-chakra with all its parts.”

(Sarnath Inscript. of Mahipāla, line 2, Ind. Ant. vol. XIV. p. 140, note 6).

DHARMA-ŚĀLĀ—A rest-house.

Vincent Smith Gloss (loc. cit) to Cunningham's Arch. Surv. Reports.

DHARMA-STAMBHA—A kind of pillar.

(M. XLVII. 14, see under Stambha).

DHARMĀLAYA—A rest-house.

Tatraiva sa(t)tra-śālā vā āgneye pāṇiya-maṇḍapam ।

Anyā-dharmālayam sarvaṁ yathesṭam dīśato bhavet ।

(M. IX. 139-140).

DHĀNYA-STAMBHA—A kind of pillar.

(M. XLVII. 14, see under Stambha).

DHĀRAṆA—A type of building, a pillar, a roof, a tree.

A class of the seven-storeyed buildings (M. XXV. 26, see under Prāsāda).

A synonym of pillar (M. XV. 6) and of roof (M. XVI. 52).

A kind of tree of which pillars are constructed (M. XV. 348-350).

DHĀRĀ-KUMBHA—A moulding of the base.

(M. XIV. 46, see the lists of mouldings under Adhishṭhāna).

DHĀRĀ-NĪLA—A blue stream of water, the line of sacred water descending from the phallus.

In connection with the phallus :

Garbha-geha-sthale dhārā-nīla-madhye samaṁ bhavet ।

(M. LII. 173).

DHĀRĀ-LIṄGA—A kind of phallus.

(M. LII. 135 ; LIII. 48, see details under Liṅga).

DHVAJA-STAMBHA—(see Stambha)—Flag-staffs, free-pillars erected generally by the worshippers of Śiva, a pillar or pilaster decorated with banner or flag (dhvaja) at the top.

N

NAKULA—The cage of the mongoose (M. L. 245, see under Bhūshṇa).

NAKHA—The nail, its measurement, etc., when belonging to an image.
(M. LIX. LXV. etc., 21).

NAKSHATRA-MĀLĀ—The garland of stars, an ornament.

(M. L. 297, see under Bhushaṇa).

NAGARA(-RĪ)—(cf. Grāma)—A town, a city.

(1) Definition :

Janaiḥ parivṛitaṁ dravya-kraya-vikrayakādibhiḥ ।

Aneka-jāti-samyuktaṁ karmakāraiḥ samanvitam ॥

Sarva-devatā-samyuktaṁ nagaraṁ chābhidhiyate ॥

(Kāmikagāma, xx. 5-6).

(2) Dhaṇu-śataṁ parihāro grāmasya syāt samantataḥ ।

Samyāpātās trayo vāpi tri-guṇo nagarasya tu ॥

(Manu-saṁhitā, VIII. 237).

(3) Dhaṇu-śataṁ parihāro grāma-kshetrāntaraṁ bhavet ।

Dve śate kharvaṭasya syān nagarasya chatuḥ-śatam ॥

(Yājñavalka, II. 167).

(4) Nagarādi-vāstuṁ cha vakshye rājyādi-vṛiddhaye ।

Yojanaṁ yojanārddhaṁ vā tad-arthaṁ sthānam āśrayet ॥

Abhyarchya vāstu-nagaraṁ prākārādyaṁ tu kārayet ।

Īśādi-triṁśat-padake pūrva-dvāraṁ cha sūryake ॥

Gandharvābhyāṁ dakṣiṇe syād vārūṇye pāśchime tathā ।

Saumya-dvāraṁ saumya-pade kār्या hatyās tu vistarāḥ ॥

(Agni-Purāṇa, chap. 106, v. 1-3).

Then follows the location of the people of different castes and professions in various quarters (ibid. v. 6-17).

(5) Chhinna-karṇa-vikarṇaṁ cha vyajanākṛiti-saṁsthitam ॥

Vṛittaṁ vajraṁ cha dīrghaṁ cha nagaraṁ na praśasyate ॥

(Brahmaṇḍa-Purāṇa, part I, 2nd. Anuśaṁga-pāda,
chap. 7, v. 107, 108, see also v. 94, 110, 111).

- (6) Kauṭīliya-Arthaśāstra (chap. XXII. p. 46, foot note) :

Nagaraṁ rāja-dhānī ।

(Rayapasenī-sūtra-vyākhyane, p. 206).

Nagrāṇi kara-varjitāni nigama-vaṇijāṁ sthānāni ।

(Praśna-vyākaraṇa-sūtra-vyākhyane, p. 306).

- (7) Mānasāra (chap. x. named Nagara) :

The dimension of the smallest town-unit is $100 \times 200 \times 4$ cubits; the largest town-unit is $7,200 \times 14,400 \times 4$ cubits (lines 3-33). A town may be laid out from east to west or north to south according to the position it occupies (102). There should be one to twelve large streets in a town (110-111). It should be built near a sea, river or mountain (73, 51), and should have facilities for trade and commerce (48, 74) with the foreigners (63). It should have defensive walls, ditches and forts (47) like a village. There should be gate-houses (gopura, 46), gates, drains, parks, commons, shops, exchanges, temples, guest-houses, colleges (48 f) etc., on a bigger scale than in a village.

Towns are divided into eight classes, namely, Rāja-dhānī, Nagara, Pura, Nagari, Kheṭa, Kharvaṭa, Kubjaka, and Pattana (36-38).

The general description of towns given above is applicable more or less to all of these classes.

For purposes of defence, the capital towns commanding strategic points are well fortified and divided into the following classes—Śibira, Vāhini-mukha, Sthāniya, Droṇaka, Saṁviddha, Kolaka, Nigama, and Skandhāvāra (38-41, 65-86). The forts for purely military purposes are called giri-durga, vana-durga, salila-durga, paṇka-durga, ratha-durga, deva-durga and miśra-durga (86-87, 88-90, 90-107, see under Durga).

- (8) “ On the banks of the Sarayū is a large country called Kośala, gay and happy, and abounding with cattle, corn and wealth. In that country was a famous city called Ayodhyā, built

formerly by Manu, the lord of men. A great city twelve yojanas (108 miles) in length and nine yojanas (81 miles) in breadth, the houses of which stood in triple and long extended rows. It was rich and perpetually adorned with new improvements, the streets and lanes were admirably disposed, and the principal streets well watered. It was filled with merchants of various descriptions, and adorned with abundance of jewels; difficult of access, filled with spacious houses, beautified with gardens, and groves of mango-trees, surrounded by a deep and impassable moat, and completely furnished with arms; was ornamented with stately gates and porticoes, and constantly guarded by archers. As Maghavan protects Amarāvati, so did the magnanimous Daśaratha, the enlarger of his dominions, protects Ayodhyā, fortified by gates, firmly barred, adorned with areas disposed in regular order, and abounding with a variety of musical instruments and warlike weapons; and with artifices of every kind. Prosperous, of unequalled splendour, it was constantly crowded with charioteers and messengers, furnished with śataghnis (lit. an instrument capable of destroying a hundred at once, that is, a cannon) and parighas (a kind of club), adorned with banners and high arched porticoes, constantly filled with dancing girls and musicians, crowded with elephants, horses and chariots, with merchants and ambassadors from various countries, frequented by the chariots of the gods, and adorned with the greatest magnificence. It was decorated with various kinds of jewels, filled with wealth, and amply supplied with provisions, beautified with temples and sacred chariots (large cars), adorned with gardens and bathing tanks and spacious buildings and full of inhabitants. It abounded with learned sages, in honour equal to the immortals; it was embellished with magnificent palaces, the domes of which resembled the tops of mountains, and surrounded with the chariots of the gods like the

Amarāvati of Indra, it resembled a mine of jewels or the residence of Laksmī (the goddess of prosperity); the walls were variegated with divers sorts of gems like the division of a chess-board, and it was filled with healthful and happy inhabitants; the houses formed one continued row, of equal height, resounding with the delightful music of the tabor, the flute and the harp. ”

“ The city, echoing with the twang of the bow, and sacred sound of the Veda was constantly filled with convivial assemblies and societies of happy men. It abounded with food of the most excellent kinds; the inhabitants were constantly fed with the śālī rice; it was perfumed with incense, chaplets of flowers, and articles for sacrifice, by their odour cheering the heart.”

“ It was guarded by heroes in strength equal to the quarter-masters and versed in all śāstras; by warriors, who protect it, as the Nāgas guard Bhogavati. As the great Indra protects his capital, so was this city, resembling that of the gods, protected by King Daśaratha, the chief of the Ikshvākus. This city was inhabited by the twice-born who maintained the constant sacrificial fire, (men) deeply read in the Veda and its six Āngas, endowed with excellent qualities, profusely generous, full of truth, zeal, and compassion, equal to the great sages, and having their minds and appetites in complete subjection.” (Rāmāyaṇa, I. 5, 5-17).

“ Laṅkā, filled with mad elephants, ever rejoiceth. She is great, thronging with cars and inhabited by Rākshasas. Her doors are firmly established and furnished with massy bolts. And she hath four wide and giant gates. (At those gates) are powerful and large arms, stones, and engines, whereby a hostile host approaching is opposed. At the entrance are arrayed and set in order by bands of heroic Rākshasas, hundreds of sharp iron śataghnīs (fire-arms, guns). She hath a mighty impassable golden wall, having

its side emblazoned in the centre with costly stones, coral, lapises and pearls. Round about is a moat, exceedingly dreadful, with cool water, eminently grand, fathomless, containing ferocious aquatic animals, and inhabited by fishes. At the gates are four broad bridges, furnished with machines and many rows of grand structures. On the approach of the hostile forces, their attack is repulsed by these machines, and they are thrown into the ditch. One amongst these bridges is immovable, strong and fast established; adorned with golden pillars and daises.....And dreadful and resembling a celestial citadel, Lañka cannot be ascended by means of any support. She hath fortresses composed of streams (cf. Jala-durga), those of hills, and artificial ones of four kinds. And way there is none even for barks, and all sides destitute of division. And that citadel is built on the mountain's brow; and resembling the metropolis of the immortals, the exceedingly invincible Lañkā is filled with horses and elephants. And a moat and śataghnis and various engines adorn the city of Lañkā, belonging to the wicked Rāvaṇa.....his abode consists of woods, hills, moat, gateways, walls, and dwellings." (Ibid. vi. Lañkā-kāṇḍa, 3rd. Sarga).

- (9) The Mahābhārata has "short but comprehensive account of the city of Dvārakā (i. 111, 15), Indra-prastha (i. 207, 30 f), the floating city (iii. 173,3), Mithilā (iii. 207,7), Rāvaṇa's Lañkā (iii. 283,3 and 284,4,30), the sky-town (viii. 33, 19), and the ideal town (xv. 5, 16). In the Rāmāyaṇa we find nearly the same descriptions as those in this later part of the Epic (Mhb.)."
- (10) "We may examine the general plan of a Hindu city..... It had high, perhaps concentric, walls about it, in which were watch-towers. Massive gates, strong doors¹ protected chiefly by a wide bridge moat, the latter filled with crocodiles

¹ xv. 16. 3: the king left Hastināpur by a high gate.

and armed with palings, guarded the walls. The store-house was built near the rampart. The city was laid out in several squares.¹ The streets were lighted with torches.² The traders and the king's court made this town their residence. The farmers lived in the country, each district guarded if not by a tower modelled on the great city, at least by a fort of some kind. Out of such fort grew the town. Round the town as round the village, was the common land to some distance" (later converted into public gardens, as we see in the *Mudrārākshasa*).

"In the city special palaces existed for the king, the princes, the chief priests, ministers and military officers. Besides these and humble dwellings (the larger houses being divided into various courts), there were various assembly-halls, dancing-halls, liquor-saloons, gambling-halls, courts of justice, and the booths of small traders with goldsmiths' shops, and the work-places of other artisans. The arsenal appears to have been not far from the king's apartments. Pleasure-parks abounded. The royal palace appears always to have had its dancing-hall attached. The city-gates ranged in number, from four to eleven, and were guarded by squads of men and single wardens.³ Door-keepers guarded the courts of the palace as well as the city gates.⁴" (Hopkin, J. A. O. S. 13, pp. 175, 176).

¹ "The Mbh. recommends six squares, but I find only four mentioned in the *Rāmāyaṇa* II. 48, 19.

Mdh. xv, 5, 16: *Puraṁ Saptapadaṁ sarvato-dīśam* (town of seven wall, but Hopkin does not think that there were walls).

² *Rāmāyaṇa*, VI 112, 12: *Sikta-rathyāntarāpaṇa*.

Mbh. I. 221, 36: *Indraprastha* is described as *samprishṭā-sikta-pantḥā*

³ *Kāthaka-Upanishad*, v. 1, speaks of a town with eleven gates as a possibility (the body is like a town with eleven gates). Nine gates are given to a town by *Varāha*, p. 52, 5: *Nava dvāraṁ.....eka-stambhaṁ chatush-patham*. *Lāṅkā* has four bridged gates (eight in all and eight walls) (*R.* VI. 93, 7). Four gates are implied in the 6th act of *Mṛicchhakaṭika* where the men are told to go to the four quarters to the gates.

⁴ These courts have mosaic pavements of gold: *R.* VI 37, 27, 28; Mbh. I. 185, 20; II 33 and 34."

(11) "It will probably be a revelation to modern architects to know how scientifically the problems of town-planning are treated in these ancient Indian architectural treatises. Beneath a great deal of mysticism, which may be scoffed at as pure superstition, there is a foundation of sound common sense and scientific knowledge which should appeal to the mind of the European expert."

"The most advanced science of Europe has not yet improved upon the principles of the planning of the garden cities of India based upon the Indian village-plan as a unit."

"The Indo-Aryan villages took the lay-out of the garden-plot as the basis of its organisation. But more probably the village scheme was originally the plan of the military camp of the Aryan tribes when they first established themselves in the valley of the Indus."

(Havel, *A study of Indian Civilisation*, pp. 7-8, 18).

(12) The principles of Indian town-planning have some striking similarity to those of early European cities. It would be interesting to compare the *Mānasāra* with Vitruvius:

"In setting out the walls of a city the choice of a healthy situation is of the first importance. It should be on high ground neither subject to fogs nor rains: its aspects should be neither violently hot nor intensely cold, but temperate in both respects....

"A city on the sea-side, exposed to the south or west, will be insalubrious." (Vitruvius, Book I, chap. iv).

"When we are satisfied with the spot fixed on for the site of the city, as well as in respect of the goodness of the air as of the abundant supply of provisions for the support of the population, the communications by good roads and river or sea navigation for the transport of merchandise, we should take into consideration the method of constructing the walls and towers of the city. These foundations should

be carried down to a solid bottom (cf. *Mānasāra* under 'Garbha-nyāsa') if such can be found, and should be built thereon of such thickness as may be necessary for the proper support of that part of the wall which stands above the natural level of the ground. They should be of the soundest workmanship and materials, and of greater thickness than the walls above. From the exterior face of the wall, towers must be projected, from which an approaching enemy may be annoyed by weapons, from the embrasures of those towers, right and left. An easy approach to the walls must be provided against: indeed they should be surrounded by uneven ground, and the roads leading to the gates be winding and turn to the left from the gates. By this arrangement the right sides of the attacking troops, which are not covered by their shields, will be open to the weapons of the besieged."

"The plan of the city should not be square, nor formed with acute angles, but polygonal, so that the motions of the enemy may be open to observation....."

"The thickness of the walls should be sufficient for two armed men to pass each other with ease. The walls ought to be tied, from front to rear, with many pieces of charred olive wood; by which means the two faces, thus connected, will endure for ages."

"The distance between each tower should not exceed an arrow's flight.....The walls will be intercepted by the lower parts of the towers where they occur, leaving an interval equal to the width of the tower; which space the tower will consequently occupy. The towers should be made either round or polygonal. A square (tower) is a bad form, on account of its being easily fractured at the quoins by the battering-ram; whereas the circular tower has this advantage, that when battered, the pieces of masonry

whereof it is composed being cuneiform, they cannot be driven in towards their centre without displacing the whole mass. Nothing tends more to the security of walls and towers than backing them with walls or terraces: it counteracts the effects of rams as well as of undermining".

"In the construction of ramparts, very wide and deep trenches are to be first excavated; the bottom of which must be still further dug out for receiving the foundation of the wall. This must be of sufficient thickness to resist the pressure of the earth against it. Then, according to the space requisite for drawing up the cohorts in military order on the ramparts, another wall is to be built within the former, towards the city. The outer and inner walls are then to be connected by cross walls, disposed on the plan after the manner of the teeth of a comb or a saw, so as to divide the pressure of the filling in earth into many and less forces, and thus prevent the walls from being thrust out." The materials are stated to be "what are found in the spot: such as square stones, flint, rubble stones, burnt or unburnt bricks." (Ibid. Book I, chap. v).

"The lanes and streets (of which no details are given) of the city being set out, the choice of sites for the convenience and use of the state remains to be decided on: for sacred edifices, for the forum, and for other public buildings. If the place adjoin the sea, the forum should be seated close to the harbour: if inland it should be in the centre of the town. The temples of the gods, protectors of the city, as those of Jupiter, Juno, and Minerva, should be on some eminence which commands a view of the greater part of the city. The temple of Mercury should be either in the forum or, as also the temple of Isis and Serapis in the great public square; those of Apollo and Father Bacchus near the theatre. If there be neither amphitheatre nor gymnasium,

the temple of Hercules should be near the circus. The temple of Mars should be out of the city, in the neighbouring country ; that of Venus near to the gate. According to the revelations of the Hetrurian Haruspices, the temples of Venus, Vulcan and Mars should be so placed that those of the first be not in the way of contaminating the matrons and youth with the influence of lust ; that those of Vulcan be away from the city, which would consequently be freed from the danger of fire ; the divinity presiding over that element being drawn away by the rites and sacrifices performing in his temple. The temple of Mars should be also out of the city, that no armed frays may disturb the peace of the citizens, and that this divinity may, moreover, be ready to preserve them from their enemies and the perils of war. The temple of Ceres should be in a solitary spot out of the city, to which the public are not necessarily led but for the purpose of sacrificing to her. This spot is to be revered with religious awe and solemnity of demeanour by those whose affairs lead them to visit it. Appropriate situations must also be chosen for the temples and places of sacrifice to the other divinities." (Ibid. Book I, chap. VII).

(15) Vijitya viśvaṁ vijayābhidhānaṁ viśvottarāṁ yo nagarīm
vyadhatta ।

Yā hema-kūṭaṁ nija-sāla-bāhu-latā-chhaleneva parishvajantī ॥

Yat-prākāra-śikhāvali-parilasat-kiṇjalka-puñjāchitaṁ yach

chhākā-pura-jāla-nachitaṁ sad-danti-bhṛiṅgānvitam ।

Sphāyad yat-parikhā-jāla-pratiphalad yat-prānta-prithvī-dhara-

chchhāyā-nālam idaṁ purābjam anīśaṁ lakshmyā sahālam-

bate ॥

"Having conquered all the world, he (Bukka-Rāja) built a splendid city called the city of victory (Vijayanagarī). Its four walls were like arms stretching out to embrace Hema-kūṭa. The points of the battlements like its filaments, the

suburbs like its blossom, the elephants like bees, the hills reflected in the water of the moat like stems,—the whole city resembled the lotus on which Lakshmi is ever seated.”

(Ep. Carnat. vol. v. part 1, Channarayapatna Taluq, no. 256, Roman text, p. 521, lines 1-6, Transl. p. 732, para 2, line 4).

- (14) Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇa-mukha-pat-tanaṁ galiṁdam aneka-māṭa-kūṭa-prāsāda-devāyatanaṁga-lidam oppuva-agrahāra-paṭṭa-ṇaṁgaliṁdam atīṣayav-apyā—
 “ (At Teridāla, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three-Thousand, adorned with) villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala. ”

(Old Kanarese Inscript. at Terdal, line 58, Ind. Ant. vol. xiv. pp. 19, 25).

- (15) “ With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-mukha-pura -pattana-rāja-dhānī) on whatever side one looked, in these nine forms did the Kuntala-deśa shine. ”

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 14 above).

(Ep. Carnat. vol. vii. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines; Roman text, p. 214, line 27 f).

- (16) Visiting "the grāmas, nagaras, kheḍas, kharvvaḍas, maḍambas, paṭṭaṇas, droṇa-mukhas, and saṁvāhanas,—the cities of the elephants at the cardinal points."

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 118,
Transl. p. 86, last para, line 14).

- (17) "Thus entitled in many ways to honour, residents of Ayyāvole, Challunki and many other chief grāmas, nagaras, kheḍas, kharvvaḍas maḍambas, droṇamukhas, puras, and pattanas, of Lāla Gauḷa, Bangāḷa Kāsmira, and other countries at the points of the compass."

(Ibid. no. 119, transl. p. 90, para 6).

NANDANA—(cf. Nanda-vṛitta)—A storeyed building, a pavilion.

A type of building which has six storeys and sixteen cupolas (aṇḍa), and is 32 cubits wide :

- (1) Bṛihat-saṁhitā (LVI. 22, J. R. A. S., N.S., vol. VI, p. 319, see under Prāsāda).
(2) Matsya-Purāṇa (chap. 269, v. 29, 33, 48, 53, see under Prāsāda).
(5) Bhavishya-Purāṇa (chap. 130, v. 29, see under Prāsāda).

A type of quadrangular building :

- (4) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda).
(5) A pyvilion with thirty pillars :

(Matsya-Purāṇa, chap. 273 v. 12, see under Maṇḍapa, and
cf. Suprabhedāgama under Nanda-vṛitta).

NANDA-VṚITTA—An open pavilion gracefully built with 16 columns.
(Suprabhedāgama, xxxi. 101, see under Maṇḍapa).

NANDI-MANḌAPA—(see under Maṇḍapa)—A pavilion.

See Pallava Architecture (Arch. Surv. new. Imp. series, vol.
xxxiv. plate LXIX, fig. 4).

NANDYĀVARTĀ—A type of building, a pavilion, a village, a ground plan, a joinery, a window, a phallus, an entablature.

- (1) Mānasāra :

A class of the six-storeyed buildings (M. xxiv. 24, see under Prāsāda).

A class of villages (M. ix. 2, see under Grāma).

A kind of joinery (M. xvii. 54, see under Sandhi-karman).

A type of window (M. xxxiii. 583, see under Vātāyana).

A type of four-faced pavilion (M. xxxiv. 555, see under Maṇḍapa).

In connection with the phallus (M. lii. 177, see under Liṅga).

In connection with the ground-plan (M. viii. 35, see under Pada-vinyāsa).

(2) Nandyāvartam alindaiḥ śālā-kuḍyāt pradakṣhiṇāntargataiḥ ।

Dvāraṁ paśchimam asmin vihāya śeṣaṁ kāryāṇi ॥

“Nandyāvarta is the name of a building with terraces that from the wall of the room extend to the extremity in a direction from east to south (alias from left to right). It must have doors on every side, except the west.”

(Bṛihat-saṁhitā, liii. 32, J. R. A. S., N. S., vol. vi. p. 285).

(3) Sarvatohhadram aṣṭāsyaiṁ vedāsyaiṁ vardha-mānakam ॥

Dakṣhiṇe chottare chaiva śaṇ-ṇetraṁ svastikaṁ matam ।

Pārśvayoḥ purataś chaiva chatur-netra-samāyutam ॥

Nandyāvartaṁ smṛitaṁ pūrve dakṣhiṇe paśchime tathā ।

Uttare saumya-śālādi śālānām āsyam īritam ॥

(Kāmikāgama, xxxv. 88, 89, 90).

An entablature (ibid. liv. 7).

Ibid. xli. (named Nandyāvarta-vidhi: 1-37) :

The three sizes (1-6), and the four classes, namely, jāti, chhanda, vikalpa and ābhasa (7-9) :

Nandyāvartaṁ chatuṣh-paṭṭam mūlenātra vihīnakam ।

Dvāraṁ chatuṣṭayaṁ vāpi yatheshṭha-diśi vā bhavet ॥ 7

Jālakaś cha kavāṭaś cha bāhye bāhye prakalpayet ।

• Sarvataḥ kuḍya-saṁyuktaṁ mukhya-dhāmātra kīrtitam ॥ 8

Antar-vivṛita-pādaṁ cha bāhye kuḍyaṁ prakīrtitam ।

Chatur-dikṣhu vinishkrāntam ardha-kūṭaṁ prayojayet ॥

Daṇḍikā-vāra-saṁyuktaṁ jāti-rūpam idaṁ matam ॥ 9

The other details of this and the remaining three classes and the sub-classes are also given (10-36) :

Evam shodāśadhā proktaṁ nandyāvartam dvijottamāḥ ॥ 37

(4) A class of buildings :

.....Nandyāvartam iti śṛiṇu ।

Chatuṣ-kūṭās chatuḥ-śālās chatvāraḥ pārśva-nāsikāḥ ॥

Mukha-nāsī tathā yuktaṁ dvā-daśam chānu-nāsikāḥ ।

Chatuḥ-sopāna-saṁyuktaṁ bhūmau bhūmau viśeshataḥ ॥

Nandyāvartam idam vatsa..... ॥

(Suprabhedāgama, xxxi. 48, 49, 50).

A pavilion with 36 columns (ibid. xxxi. 103, see under Maṇḍapa).

NANDIKA—A type of quadrangular building.

(Agni-Purāṇa, chap. 104, v. 14-15, see under Prāsāda).

NANDI-VARDHANA—A type of building.

(1) A kind of building which is shaped like the sun-eagle, but is devoid of the wings and tail, has seven storeys and twenty cupolas, and is 24 cubits wide :

Garudākṛitiś cha garuḍo nandīti cha śaṭ-chatuṣka-
vistīrṇaḥ

Kāryaś cha sapta-bhaumo vibhūshito'ndaiś cha vimśatyā ॥

Commentary quotes the clearer description from Kāśyapa :

Garuḍo garudākāraḥ pakṣa-pucchha-vibhūṣitaḥ ।

Nandī tad-ākṛitir jñeyaḥ pakṣhādi-rahitaḥ punaḥ ॥

Karāṇām śaṭ-chatuṣkāmś cha vistīrṇau sapta-bhūmikau ।

. Daśabhir dvi-guṇair aṇḍair bhūṣhitau kārayet tu tau ॥

(Bṛihat-saṁhitā, LVII 24, J. R. A. S., N. S., vol. vi.
p. 319).

(2) Matsya-Purāṇa (chap. 269, v. 33, 48, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 28, 31, see under Prāsāda).

A kind of quadrangular building :

(4) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

(5) Garuḍa-Purāṇa (chap. 47, v. 24-35, see under Prāsāda).

NAPUMSAKA—(cf. Strīlinga and Puṁlinga)—A neuter type of building, (see under Prāsāda).

Cf. Pañcha-varga-yutam miśram arpitānarpitāṅgakam ।

Pāshaṇḍāṇām idaṁ śastam napuṁsaka-samanvitam ॥

(Kāmikāgama, xli. 11).

For the meaning of pañcha-varga see ibid. xxxv. 21 under Shaḍ-varga.

NABHASVĀN—A class of chariots.

(M. xliii. 112, see under Ratha).

NAYANONMĪLANA—Chiselling the eye of an image ; sculpturally it would imply the finishing touch with regard to making an image.

For details see M. lxx. (named Nayanonmīlana) 1-114.

NARA-GARBHA—The foundation of the residential buildings.

(See details under Garbha-nyāsa).

NALĪNAKA—A class of buildings distinguished by open quadrangles surrounded by buildings and furnished with platforms and stairs.

Chatuḥ-śālā-samāyukto vedi-sopāna-saṁyutaḥ ।

Nalīnakas tu saṁprokta(-taḥ)..... ॥

(Suprabhedāgama, xxxi. 46).

NAVA-TALA—The nine-storeyed buildings (M. xxvii. 2-47); the description of the ninth storey (ibid. 35-47); seven classes (2-33). See under Prāsāda.

NAVA-TĀLA—A sculptural measurement in accordance with which the whole length of an image is nine times the height of the face which is generally twelve aṅgulas (nine inches); this length is divided into $9 \times 12 = 108$ equal parts which are proportionally distributed over the different limbs. (See under Tāla-māna).

Cf. Nava-tāla-pramāṇas tu deva-dānava-kiṁnarāḥ ।

(Matsya-Purāṇa, chap. 258, v. 16).

Evam nārīṣu sarvāsu devānām pratimāsu cha ।

Nava-tālaṁ proktaṁ lakṣaṇaṁ pāpa-nāśanam ॥

(Ibid. v. 75).

The details of this system of measure employed both for male and female statues are given (ibid. v. 26-74).

NAVA-BHŪMI—(same as Nava-tala)—Nine-storeyed buildings, the ninth storey (see Nava-tala).

NAVA-RĀṄGA—(see Sapta-raṅga)—A detached pavilion (with 108 columns).

- (1) Sālindaṁ nava-raṅgaṁ syād asṭtōttara-śatāṅghrikam |

(M. xxxiv. 107).

- (2) Koneri “erected a nava-raṅga of 10 aṅkaṇas, with secure foundation and walls, for the god Tirumala of the central street of Maḷalavāḍi.”

(Ep. Carnat. vol. iv. Hunsūr Taluq, no. I, Transl. p. 83, Roman text, p. 134).

- (3) Śāntigrāmada nava-raṅgaḍa kalla-bāgilann kaṭṭisi huli-mukha-van—(Deva Mahārāya) “caused the stone gateway of Śāntigrāma to be constructed and ornamented with the tiger-face. (This work was carried out by Siṅgaṇahe-bāruva of the village).”

(Ep. Carnat. vol. v. part I, Hassan Taluq, no. 17, Roman text, p. 75, Transl. p. 34).

- (4) Śrī-gopāla-svāmiyavara nava-raṅga-paṭṭa-śāle-prākāravanu kaṭṭisi—for the god Gopāla “he erected a nava-raṅga-paṭṭa-śāle (a nava-raṅga and a paṭṭaśālā, see below) and an enclosure-wall (and promoted a work of merit).”

Nava-raṅga-prākāra-paṭṭa-śāle-samasta-dharmma—“this nava-raṅga, enclosure-wall, paṭṭa-śālā and all the work of merit were carried out.....”

(Ep. Carnat. vol. v. part I, Channarayāpatna Taluq, no. 185, Roman text, p. 467, lines 8,17; Transl. p. 205).

- (5) Compare Sapta-raṅga (at Comilla in Bengal) which is a pagoda-shaped detached building of seven storeys built on the right side of the raṅga-maṇḍapa, another detached building, facing the front side of the main shrine or temple of the god Jagannātha. All these buildings and the tank behind the shrine are within the enclosing wall (prākāra).

- (6) “ It (Malleśvara temple at Hulikat) faces north and consists of a garbha-gṛiha, an open sukha-nāsi, a nava-raṅga, and a porch. The garbha-gṛiha, sukha-nāsi and porch are all of the same dimensions being about $4\frac{1}{2}$ feet square, while the nava-raṅga measures 16 feet by 14 feet.”

(Mysore Arch. Report, 1915-16, p. 4, para. 10 ; see also p. 5, para. 12, plate III, fig. 2).

“ The ‘ nava-raṅga ’ is an open hall with two rows of four pillars at the side, all the pillars except two being carved with large female figures in relief in the front.”

(Ibid. p. 15, para. 19).

NĀGA-KALA—A stone on which the image of a serpent is carved.

See Chālukyān Architecture (Arch. Surv. new Imp. series, vol. XXI. p. 39, plates xcix. fig. 2, xc. figs. 2,3).

NĀGA-BANDHA—A kind of window resembling the hood of a cobra.
(M. xxxiii. 582, see under Vātāyana).

NĀGARA—One of the three styles of architecture ; it is quadrangular in shape, the other two (Vesara and Drāviḍa) being respectively round and octagonal.

(1) Mānasāra :

The characteristic features of the three styles :

Mūlādi-stūpi-paryantam vedāśram chāyatāśrakam ।

Dvyaśram vṛittākṛitam vātha grīvādi-śikharākṛitiḥ ।

Stūpi-karṇa-samyuktam dvayam vā chaikam eva vā ।

Chatur-aśrākṛitiṁ yas tu Nāgaram tat prakīrtitam ।

Mūlāgram vṛittam ākaram tad yat āyatam eva vā ।

Grīvādi-stūpi-paryantam yuktātho(-dhas) tad yugāśrakam ।

Vṛittasyāgre dvyaśrakam tad Vesara-nāmakam bhavet ।

Mūlāgrāt stūpi-paryantam aṣṭāśram vā śaḍ-aśrakam ।

Tad-agram chāyatam vāpi grīvasyādho yugāśrakam ।

Pūrvavach chordhva-deśam syād Drāvidam tat prakīrtitam ।
 Samāśraika-śikhā-yuktaṁ chāyāme tach-chhikhā-trayam ।
 Dryāsra-vṛittopari-stūpi vṛittaṁ vā chatur-aśrakam ।
 Padmādi-kuḍmalāntaṁ syād uktavad vākṛiti(m) nyaset ।

(M. xviii. 90-102).

The Nāgara style is distinguished by its quadrangular shape ;
 the Vesara by its round shape, and the Drāviḍa by its
 octagonal or hexagonal shape:

See Suprabhedāgama below and compare :

(Referring to the pedestal of the pallus) :

Nāgarāṁ chatur-aśram aṣṭāśram Drāviḍam tathā ।
 Vṛittaṁ cha Vesarāṁ proktaṁ etat pīṭhākṛitis tathā ।

(M. liii. 53-54).

These distinguishing features are noticed generally at the
 upper part of a building:

Grīva-mastaka-śikhā-pradeśake ।
 Nāgarādi-samalaṅkṛitoktavat ।

(M. xxi. 71-72).

Nāgara-Drāviḍa-Vesarādīn(-dīnāṁ) śikhānvitam....(harmyam) ।

(M. xxvi. 75).

Referring to chariots (ratha) :

Vedāśram Nāgarāṁ proktaṁ vasvaśram Drāviḍam bhavet ।
 Suvṛittaṁ Vesarāṁ proktaṁ ra(A)ndhraṁ syāt tu śaḍ-aśra-
 kam ।

(M. xliii. 123-124).

An important addition is noticed in this passage ; this style is
 designated as Randra, which is perhaps a corruption of
 Andhra.

In an epigraphical record Kalinga also is mentioned as a
 distinct style of architecture (see below).

If the identification of Vesara with Telugu or Tri-kaliṅga is accepted (see below), and if the reading Andhra for Randhra is also accepted, the Kaliṅga and the Andhra would be two branches of Vesara. And as the Drāviḍa style is stated to be of the hexagonal or octagonal shape (see above) it would appear that the Drāviḍa proper is octagonal and the Andhra, which is placed between the Drāviḍa and the Vesara, is hexagonal (see further discussion below).

The same three styles are distinguished in sculpture also :

(Līṅgaṁ) Nāgarāṁ Drāviḍaṁ chaiva Vesarāṁ cha tridhā
matam ।

(M. LIII. 76, also 100).

Kuryāt tu nāgare līṅge pīṭham Nāgarāṁ eva cha ।

Drāviḍe Drāviḍaṁ proktaṁ vesare Vesarāṁ tathā ।

(M. LIII. 46-47, etc).

(2) Kāmikagāma (LXV. 6-7, 12-18) :

Pratyekaṁ tri-vidhaṁ proktaṁ saṁchitaṁ chāpy-asamchitam ।

Upasamchitamṛity-evam Nāgarāṁ Drāviḍaṁ tathā ॥ 6

Vesarāṁ cha tathā jātiś chhando vaikalpam eva cha ॥ 7

Savistāra-vaśāch chhanna-hasta-pūrṇāyātānvitam ।

Yugmāyugma-vibhāgena Nāgarāṁ syāt samikṛitam ॥ 12

Antara-prastaropetaṁ ūha-pratyūha-saṁyutam ।

Nivra-sandhāra-saṁstambha-vrāte paridṛḍhaiḥ śubhaiḥ ॥ 13

Drāviḍaṁ vakshyate' thātaḥ vistāra-dvayorghakam(?) ।

Raktāchchhanna-pratikshepāt yugmāyugma-viśeshataḥ ॥ 14

Hitvā tatra samībhūtaṁ bhadraśaṅkāra-saṁyutam ।

Aneka-dvāra-saṁyuktaṁ śaḍ-vargaṁ Drāviḍaṁ smṛitam ॥ 15

Labdha-vyāsāyataṁ yat tu nātiriktaṁ na hīnakam ।

Bahu-varga-yutaṁ vāpi daṇḍikā-vāra-śobhitaḥ ॥ 16

Mahā-vāraṁ vimānordhve nirvūhānana-saṁyutam (?) ।

Sakshetropeta-madhyāṅghri-yuktaṁ tad Vesarāṁ matam ॥ 17

Yatinām gaṇikānām cha jīvinām krura-karmaṇaḥ ।

Prasastam Vesaram teshām anyeshām itare śubhe ॥ 18

The details of the three styles are described more briefly but explicitly in the following Āgama:

(3) Suprabhedagama (xxxI. 37-39) :

Dvāra-bhedam idaṁ proktaṁ jāti-bhedam tataḥ śriṇu ॥ 37

Nāgarām Drāviḍam chaiva Vesaram cha tridhā matam ।

Kaṇṭhād ārabhya vṛittam yad Vesaram iti smṛitam ॥ 38

Grīvam ārabhya chāśṭāmśam vimānam Drāviḍākhyakam ।

Sarvam vai chaturaśram yat prāsādam Nāgarām tu-idaṁ ॥ 39

According to this Āgama, the buildings of the Nāgara style are quadrangular from the base to the top; those of the Drāviḍa style are octagonal from the neck to the top; and those of the Vesara style are round from the neck to the top. Apparently the lower part of the buildings of the two latter styles is quadrangular.

(4) Svair aṅgula-pramāṇair dvā-daśa-vistīrṇam āyataṁ cha mukham ।

Nagnaḥjitā tu chatur-daśa dairghyeṇa Drāviḍa(m) kathitam ॥

According to one's own aṅgula (finger) the face (of his own statue) is twelve aṅgulas long and broad. But according to (the architect) Nagnaḥjit it should be fourteen aṅgulas in the Drāviḍa style.

The commentary quotes Nagnaḥjit in full :

Vistīrṇam dvā-daśa-mukham dairghyeṇa cha chatur-daśa ।

Aṅgulāni tathā kāryam tan-mānam Drāviḍam smṛitam ॥

The face should be twelve aṅgulas broad and fourteen aṅgulas long : such a measure is known as Drāviḍa (i. e., this is the Drāviḍa style of measurement).

(Bṛihat-saṁhitā, LVIII. 4, J. R. A. S., N. S.,
vol. VI. p. 323, note 3).

- (5) "Like the face of the lady Earth shone the Vanavāse-nāḍ on which Nāgara-khaṇḍa at all times was conspicuous like the tilaka, a sign of good fortune, (then follows a description of its groves, gardens, tanks, etc). In the Nāgara-khaṇḍa shone the splendid Bāndhavanagara."

"In Nāgara-khaṇḍa, like the mouths of Hara, were five agraḥāras, from which proceeded the sounds of all Brāhman reading and teaching the reading of all the Vedas, Purāṇas, moral precepts, śāstras, logic, āgamas, poems, dramas, stories, smṛiti, and rules for sacrifices."

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 225, Transl. p. 132, paras 6, 7 ; Roman text, p. 229, line 24 to p. 235, line 2).

- (6) "In the world beautiful is the Kuntala-land, in which is the charming Vanavāsa country; in it is the Nāgara-khaṇḍa, in which was the agreeable Bāndhavapura. (The list of its trees and other attractions). In that royal city (rājadhāni) was formerly a king of that country famed for his liberality, Sovi-deva."

(Ibid. no. 235, Transl. p. 135, para 2; Roman text, p. 238, line 20 f).

- (7) Nāgari-khaṇḍa and Nāgari-khaṇḍa (ibid. no. 236, Transl. p. 137, paras 3, 4), Nāgara-khaṇḍa seventy (no. 240, Transl. p. 138), Nāgara-khaṇḍa-nāḍa (no. 241, Transl. p. 138), Nāgara-khaṇḍa (no. 243, Roman text, p. 248, line 8), Nāgara-khaṇḍa seventy (no. 267, Transl. p. 143, last para, line 7), Nāgari-khaṇḍa seventy (no. 277, Transl. p. 145, largest para, line 5).

- (8) Nāgara-bhuktau vālavī-vaishayika-śaiva . . . padralik (?ksh)āntaṣ-pati Vāruṇikā-grāma—"Of the village of Vāruṇikā, which lies . . . in the Nāgara bhukti, (and) belonging to the Vālavī-vishaya."

(Deo Baranark Inscript. of Jivitagupta II, lines 6-7 ;

C. I. I. vol. III. F. G. I. no. 46, pp. 216, 218).

- (9) “ When that king (king Harihara’s son Deva-Rāya) of men was ruling the kingdom in peace and wisdom, shining in beauty beyond all countries was the entire Karṇṇāṭa province ; and in that Karṇṇāṭa country famous was the Gutti-nāḍ, which contained eighteen Kampanas in which the most famous nāḍ was ‘ Nāgara-khaṇḍa ’ to which Kuppaṭūr was an ornament, owing to the settlement of the Bhavyas (or Jains), and its Chaityālāyas, beautiful with lotus-ponds, pleasure-gardens and fields of gandha-śāli rice. (Further description of its attractions).”

(Ep. Carnat. vol. VIII. part I, Sorab Taluq, no. 261,
Roman text, p. 82, Transl. p. 41).

- (10) “ In the island of Jambu trees (Jambu-dvīpa), in the Bharata-kshetra, near the holy mountain (Śrīdhara), protected by the wise Chandragupta, an abode of the good usages of eminent Kshatriyas, filled with a population worthy of gifts (dakṣhiṇā-pātra), a place of unbroken wealth, was the district (vishaya) named Nāga-khaṇḍa of good fortune, possessed of all comforts, and from being ever free from destruction (laya) of the wise, called Nilaya (an asylum). There, adorned with gardens of various fruit trees (named), shines the village named Kuppaṭūr, protected by Gopeśa. There, like the forehead-ornament to the wife, in the territory of king Harihara, was a Jina Chaityālaya which had received a śāsana from the Kadambas.”

(Ibid. no. 263, Roman text, p. 86, Transl. p. 43).

The identity of Nāgara-khaṇḍa with Nāga-khaṇḍa is undoubted owing to the fact that the one and same village Kuppaṭūr is contained in both.

- (11) “ The headman of Pīṭhamaṇe village, the first in the Kuppaṭūr Twenty-six of the Nāgara-khaṇḍa Malu-nāḍ,

belonging to the Chandragutti-venṭhe of the Banavāsi Twelve Thousand in the South country....”

(Ep. Carnat. vol. VIII. part I, Sorab Taluq, no. 265, Roman text, p. 87, Transl. p. 43).

- (12) “In Jambud-vīpa, in the Karṇṇāṭaka-vishaya, adorned with all manner of trees (named) is Nāgara-khaṇḍa.”

(Ep. Carnat. vol. VIII. part I, Sorab Taluq, no. 329, Transl. p. 58, para. 2, line 4).

- (13) The expression ‘Nāgara-khaṇḍa Seventy’ occurs in several of the Sorab Taluq Inscriptions, e.g., nos. 326, 327, 328, 336, 337, etc.

“To the ocean-girdled earth like a beautiful breast formed for enjoyment was Nāgara-khaṇḍa in the Banavāsi-maṇḍala.”

(Ibid. no. 345, Transl. p. 60).

- (14) “In the ocean-girdled Jambu-diva (dvīpa) is the Mandara mountain; to the south of which is the Bharata-kshetra, in which is....., wherein is the beautiful Nāgara-khaṇḍa. Among the chief villages of that nāḍ is the agrahāra named Kupaṭūra.”

“Grants were also made (as specified) by the oil-mongers, the betel-sellers and the gaṇḍas (?) of Nāgara-khaṇḍa for the perpetual lamp.”

(Ibid. no. 276, Transl. p. 47).

- (15) “In the pleasant Nāgara-khaṇḍa is the agrahāra which is jewel mirror to the earth, the beautiful Kupaṭūr, with its splendid temples, its golden towers, its lofty mansions, its streets of shops, its interior surrounded with a moat, its....., and the houses of dancing girls,—how beautiful to the eyes was Kupaṭūr. It surpassed Alakāpura, Amarāvātī and Bhogavātī. Within that village, vying with Kailāśa, stood the temple of Koṭinātha, built by Viśva-karmā and carved with complete devotion, planned in

perfect accordance with the many rules of architecture, and freely decorated with *drāviḍa*, *bhumiḥ* and *nāgara*."

"These and bhadropeta appear to be technical terms of the Śilpa-śāstra or science of architecture." Mr. Rice.

(They are evidently the three styles of architecture called the Drāviḍa, Vesara and Nāgara in the Mānasāra and elsewhere).

(Ep. Carnat. vol. VIII. part I, Sorab Taluq, no. 275, Roman text, p. 92, line 9 from bottom upwards, Transl. p. 46, note 1).

- (16) "The earliest Vijayanagar inscription (Sb. 263, noted above) contains the interesting statement that the district (vishaya) named Nāga-khaṇḍa (generally Nāgara-khaṇḍa, corresponding more or less with the Shikārpur Taluq) was (formerly) protected by the wise Chandragupta, an abode of the usages of eminent Kshatriyas."

(Ep. Carnat. vol. VIII. part I, Introduction p. 11, para 5).

- (17) The Sorab Taluq Inscriptions (no. 261 f) have reference to Nāgara-khaṇḍa and its pompous buildings (temples), picturesque gardens and other natural and artificial beauties. From these it may be inferred that the buildings of Nāgara-khaṇḍa possessed, as stated in the Mānasāra, a distinct style of architecture like those of the Drāviḍa and Vesara countries.

- (18) Compare Fah Hian's Kingdom of the Dakshina (Ind. Ant. vol. VII. pp. 1-7, note 2) :

"Going two hundred yojanas south from this, there is a country called Ta-thsin (Dakshina). Here is a Saṅghārāma of the former Buddha, Kāśyapa. It is constructed out of a great mountain of rock hewn to the proper shape. This building has altogether five storeys. The lowest is shaped into the form of an elephant, and has five hundred stone

cells in it. The second is in the form of a lion and has four hundred chambers. The third is shaped like a horse, and has three hundred chambers. The fifth storey is in the shape of a dove, and has one hundred chambers in it. At the very top of all is a spring of water, which, flowing in a stream before the rooms, encircles each tier, and so, running in a circuitous course, at last arrives at the very lowest storey of all, where, flowing past the chambers as before, it finally issues through the door of the building. Throughout the consecutive tiers, in various parts of the building, windows have been pierced through the solid rock for the admission of light, so that every chamber is quite illuminated, and there is no darkness (throughout the whole). At the four corners of this edifice they have hewn out the rock into steps, as a means for ascending. Men of the present time point out a small ladder which reaches up to the highest point (of the rock) by which men of old ascended it, one foot at a time (?). They derive the name which they give to this building, viz. Po-loya, from an Indian word (pārāvata) signifying 'pigeon.' There are always Arhats abiding here. This land is hilly and barren, without inhabitants. At a considerable distance from the hill there are villages, but all of them are inhabited by heretics. They know nothing of the law of Buddha or Śramans, of Brāhmaṇs, or of any of the different schools of learning. The men of that country continually see persons come flying to the temple. On a certain occasion there were some Buddhist pilgrims from different countries who came here with a desire to pay religious worship at this temple. Then the men of the villages above alluded to ask them saying 'Why do you not fly to it? We behold the religious men who occupy those chamber constantly on the wing.' 'Because our wings are not yet perfectly formed.' The country of Ta-thsin is precipitous,

and the road dangerous and difficult to find. Those who wish to go there ought to give a present to the king of the country, either money or goods. The king then deposes certain men to accompany them as guides, and so they pass the travellers from one place to another, each party pointing out their own roads and intricate bye-paths. Fah Hian finding himself in the end unable to proceed to that country, reports in the above passages merely what he heard."

(Beal's Travels of Fah Hian and Sung-Yun,
pp. 139, 141).

- (19) "The territory (Drāvida) which also includes the northern half of Ceylon, extends northwards up to an irregular line drawn from a point on the Arabian sea about 1,000 miles below Goa along the Western Ghats as far as Kolhapur, thence north-east through Hyderabad, and farther eastwards to the Bay of Bengal." (Encyclopædia Brit. ed. 11, p. 550).
- (20) Vesara is otherwise called Andhra or Telugu. "The old Telugu country covers about 8000 square miles, and is bounded on the east by the Bay of Bengal, on the north by the river Godāvarī, on the south by the Kṛishṇā."
(Dr. Barnett, Catalogue of the Telugu Books, Preface).

The boundaries of the Telugu or Vesara country are given in detail in the Linguistic Survey of India: "The Telugu country is bounded towards the east by the Bay of Bengal from about Barwa in the Ganjam district in the north to Madras in the south. From Barwa the frontier line goes westwards through Ganjam to the Eastern Ghats, and then southwards, crosses the Sobari on the border of the Sunkum and the Bijai Talukas in the Baster state, and thence runs along the range of the Bela Dila to the Indravatī. It follows that river to its confluence with the Godāvarī, and then runs through Chanda, cutting off the southern part

of the district, and further eastwards, including the southern border of the district Wun. It then turns southwards to the Godāvarī at its confluence with the Mañjira, and thence farther south, towards Bidar, where Telugu meets with Kanarese."

(Linguistic Survey of India, vol. iv. p. 577).

See also the following :

Trikāṇḍaśeṣha (Bibl. 258, Cal. 2, 8, 44).

Hemachandra-Abhidhāna-chintāmaṇi, (12, 53).

Halāyudha (2, 295).

Naishadha-kārikā (Bibl. Cal. 10, 8).

Bṛihadāraṇyaka-upanishad (8, 15).

Śiśupālābadha (Bibl. 141, Cal. 12, 19).

- (21) Nāgara seems to be a very popular geographical name (see J. A. S. B. 1896, vol. LXV, part I, pp. 116-117) :

It is clear from the references that Nāgara was formerly the capital of Birbhum in Bengal; that Nāgara is the name of a famous port in Tanjore; that it is the name of an extensive division in Mysore; that a town named Nāgara and an ancient place called Nāgarakota are situated on the Bias in the district of Kangra, in the Punjab; that we find Nāgaravasti in Darbhanga, the town Nāgaraparken in Sindh and Nāgarakhas in the district of Basti; that there is a number of ancient villages in the Deccan called Nāgaram; and that Nāgara is the name of two rivers in North Bengal, the name of a village in the district of Dacca; and that of some 9 or 10 places, called Nāgara in Rajputana proper, three are towns; that a fortified village in the Santal Parganah is called Nāgara. The ancient Madhyamikā, which was once besieged by Menander, is now called Nāgarī near Chitor (Smith's History, p. 187). Hieun Tsiang also mentions Nāgara (modern Jellalabad) which was a province of ancient Kapiśa

(Kādphisa), the people whereof were the followers of Buddha (see his Travels, Index).

The Nāgaras are mentioned in the list of countries and peoples, given in the Yogāvaśiṣṭha-Rāmāyaṇa (Utpatti-prakarāṇa, xxxv, 33) as a people. The same list refers to the Drāviḍas (ibid. 40) also as a people living south of the mount Chitra-kūṭa, below the river Godāvārī. In this list the Andhras, Kālīṅgas, and Chaulikas are clearly distinguished from the Drāviḍas (ibid. 26-27).

Nāgara is the name of a script also, mostly prevailing in Northern India. There lives a powerful tribe called Nāgara, in the mountainous tract of Kabul in Afghanistan. Nāgara is the designation of a sect of Brahmins also who, it is held, came over from some part in Northern India and settled down in Gujrat at a place known as Nāgarānandapura. From these Nāgara Brāhmans, it is said, came the use of the Nāgarī alphabet. A portion (part VI) of the Skanda-Purāṇa bears the name Nāgara-khaṇḍa. From this instance, it would appear that the expression Nāgara is at least as old as the Nāgara-khaṇḍa incorporated into the Skanda-Purāṇa which was, according to a general consensus, composed in honour of, or, at least, named after Skandagupta (455-480 A. D.), the seventh Emperor of the early Gupta dynasty.

Why the Nāgara-khaṇḍa, the 6th part of the Skanda-Purāṇa, is so called is not explained explicitly in the Purāṇa itself. But from the contents of chapters 114, 163, 199, 200, 201 and 203 of this (6th) part, it seems to have been named after the Nāgara Brāhmans. The etymological origin of the term *nagara* is, however, explained in chapter 114 of the Nāgara-khaṇḍa. It is stated (vv. 76, 77, 78, 93) to have arisen from an incantation of snake-poisoning (cf. verses 1-113, *nagara*, no poison). Compare

the following :

Garaṁ viśham iti proktaṁ na tatrāsti cha sāmpratam ||
 Na garaṁ na garaṁ chaitach chhrutvā ye pannagādhamāḥ |
 Tatra sthāsyanti te vadhyā bhaviśhyanti yathā-sukham ||
 Adya prabhṛiti tat sthānam (Chamatkāra-puraṁ) nagarā-
 khyam dharā-tale |
 Bhaviśhyati su-vikhyātam tava kīrtti-vivarddhanam ||
 Evaṁ tan nagaram jātam asmāt kālād anantaram ||

(Skanda-Purāṇa, part VI, Nāgarakhaṇḍa, chap. 114,
 v. 76, 77, 78, 93).

From all the literary and epigraphical instances given above, it appears certain that the expressions Nāgara, Vesara, and Drāviḍa are primarily geographical. But the precise boundaries of Nāgara, like those of Drāviḍa and Vesara, are not traceable. The epigraphical quotations, however, would tend to localise Nāgara somewhere within the territory of modern Mysore. But the Nāgara script, the Nāgarakhaṇḍa of the Skanda-Purāṇa, and the Nāgara-Brāhmins, representing some way or other the Northern India from the Himalaya to the Vindhya and from Gujrat to Magadha, would jointly give a wider boundary to Nāgara. Besides the author of the Mānasāra shows his acquaintance with buildings of the whole of India in the passage where he divides the best types of buildings by the following designations, namely, Pāñchāla, Drāviḍa, Madhya-kānta (meaning apparently Madhyadeśa), Kaliṅga, Varāṭa (Virāṭa), Kerala, Vaiśśaka, Magadha, Janaka, and Sphū(Gu)rjaka (M. xxx. 5-7).

If the country of Nāgara, like those of Drāviḍa and Vesara, be included in Southern India, in other words, if Northern India be excluded from the scope of the styles of buildings mentioned in records quoted above, the passage, mentioning the ten different types of buildings of the ten countries covering the whole of India, will have to be treated as what

is called a spurious record, a term under which the conflicting ideas are reconciled by many a scholar. Let whatever be the boundaries of Nāgara. It is clear beyond doubt that the three styles of architecture have arisen from three geographical names, Nāgara, Vesara, and Drāviḍa. And there we have a parallel instance of similar divisions in the early Grecian architecture :

The three ancient orders—the Doric, Ionic, Corinthian—on which were based the three styles of Grecian architecture have been traced by Vitruvius, an authority on architecture of the first century.

“In this country (Smyrna) allotting different spots for different purposes, they began to erect temples, the first of which was dedicated to Apollo Panionios, and resembled that which they had seen in Achaia, and they gave it the name of Doric, because they had first seen that species in the cities of Doria.” (Book IV. chap. I).

Gwilt comments on it thus : “The origin of the Doric order is a question not easily disposed of. Many provinces of Greece bore the name of Doria ; but the name is often the least satisfactory mode of accounting for the birth of the thing which bears it.” (Encycl. Art. 142).

“The Ionic order, at first chiefly confined to the states of Asia Minor, appears to have been coeval with the Doric order” (Gwilt, Encycl. Art. 153). “That species, of which the Ionians (inhabitants of Ion) were the inventors, has received the appellation of Ionic.” (Vitruvius, Book IV. chap. I).

The third species, Corinthian, is so called because, “Callimachus, who for his great ingenuity and taste was called by the Athenians Catatechnos, happening at this time to pass by the tomb, observed the basket and the delicacy of the foliage which surrounded it. Pleased with the form and

novelty of combination, he constructed, from the hint thus afforded, columns of this species in the country about Corinth.” (Vitruvius, Book iv. Chap. 1).

“ When Solomon ascended the throne, anxious to fulfil the wish his father had long entertained of erecting a fixed temple for the reception of the ark, he was not only obliged to send to Tyre for workmen, but for an architect also. Upon this temple a dissertation has been written by a Spaniard of the name of Villalpanda, wherein he, with consummate simplicity, urges that the *orders, instead of being invention of the Greeks, were the invention of God Himself*, and that Callimachus most shamefully put for the pretensions to the formation of the Corinthian capital which, he says, had been used centuries before in the temple at Jerusalem.” (Gwilt, Encycl. Art. 52).

“ The other two orders, Tuscan and Composite, which are of a later date than the time of Vitruvius, are of Italian or Roman origin. The Composite, as its title denotes, is the combination of other orders and has thus no independent importance. The Tuscan order has also reference to the country of Tuscany, formerly called Etruria, a country of Italy.” (Gwilt, Encycl. Art. 178).

The origin of the Indian architecture is attributed to a mythological person Viśva-karman, literally, the Creator of the Universe. But the styles of architecture are stated to have been invented by one Bammoja :

“ An interesting record from Hoḷal is the label cut on the capital of a finely carved pillar in the Amṛiteśvara temple. It is called in the inscription a Sūkāra-pillar. Speaking of the sculptor who made it, the record says that he, Bammoja, the pupil of Padoja of Soge, was a Viśvakarma, i. e. the architect of the gods in this Kali age, the master of the sixty-four arts and sciences, the clever builder of the sixty-four

varieties of mansions and the architect who had invented (? discovered) the four types of buildings, viz. Nāgara, Kālīṅga, Drāviḍa and Vesara. An earlier sculptor of about the 9th century A. D. of whom we hear from an inscription on a pedestal at Kōgali, was a grandson of Śivananni. It is stated that he made the image of the sun (divasa-kara) of which the stone in question was evidently the pedestal."

(Government of Madras, G. O. no. 1260, 15th August, 1915, p. 90, see also Progress Report of the assistant archæological superintendent for Epigraphy, Southern circle, 1914-15, p. 90).

It has been pointed out already that Kālīṅga is mentioned in the Mānasāra (xxx. 5-7) as the name of a *type* of building, but therein it is never stated as a *style* like the Nāgara, Vesara and Drāviḍa, the Kālīṅga type of buildings being apparently included in one of these three styles. In the same treatise there is another passage, pointed out above, where Randhra or Andhra is mentioned as a type of chariots. It has also been stated above that these Kālīṅga and Andhra might be two branches of the Vesara, being geographically placed on the two sides of it, the three together forming Tri-Kālīṅga or three Kālīṅgas. In one of the epigraphical quotations (no. 15) Bhūmija is mentioned alongside Drāviḍa and Nāgara, and this Būmija (lit., originated in the land or the style of the land, where the document was written) is apparently same as Vesara."

Some of the numerous literary and epigraphical quotations given above must be placed in dates later than the time of Bammoja mentioned in the present document. But neither his name nor his style (Kālīṅga) is associated with the three styles, Nāgara, Vesara, Drāviḍa, in any of the instances quoted above. It is not unlikely that Bammoja 'discovered'

the three styles, which had been perhaps existing long before him, and adding his own invention (Kaliṅga) claimed the originality for all the four. Such instances of unscrupulously adding to the works of one's predecessors and claiming the originality are not rare in the literary or the archæological records.

It does not seem probable that any one person could have invented all the styles of architecture at one time and issued them as a royal command; they are more likely to have arisen out of the local circumstances at different periods, before they were recorded, presumably first in the architectural treatises and then in the epigraphical records.

The object of this article is not, however, to identify the country of Nāgara, nor to find out the inventor or inventors of the styles, although on them depend many interesting points of the ancient Indian architecture. Here it is clear that the expressions Nāgara, Vesara and Drāviḍa are geographical, and that they imply three styles of architecture in its broadest sense.

But on the last point, too, modern authorities hold different views. In discussing the styles of Indian architecture, Mr. Havell is of opinion (Study of the Indian Civilization, Preface) that they are Śiva and Viṣṇu, and not Northern and Southern, or the Indo-Aryan and the Dravidian, as Fergusson and Burgess suppose to be (cf. History of Ind. and East arch. 1910). The Śilpa-Śāstras and the Āgamas seem to disagree to Havell's theory, nor do they wholly support the views of Fergusson and Burgess. The division proposed by Havell, being not geographical, may be systematically applied to religious architecture, while that adopted by Fergusson and Burgess being of a geographical nature, is more in agreement with the system of the Śilpa-Śāstras than Havell's division.

The fact that the Hindu art-consciousness is largely dominated by a spiritual motive being strictly adhered to, it would follow that Havell's division into Śiva and Viṣṇu, or others' into Hindu, Buddhist and Jain, would be more logical than that into Northern, Eastern and Southern, or Nāgara, Vesara and Drāviḍa. But even admitting this, we must not forget that the Hindus knew the point where exactly to draw the line between religion, on the one hand, and social and political life, on the other. It is needless to observe that within the three geographical styles the sectarian sub-divisions are quite feasible.

NĀṬAKA A moulding, a theatre, a crowning moulding or ornament of a pillar: it is generally used together with petals; the part of the capital which supports the abacus (phalakā) is sometimes so called; a cardinal number.

Padānam api sarveshām patra-jātyair alaṅkṛitam ।

Antare nāṭakair yuktam padmānām tu dalair yutam ।

(M. XIV. 149-150).

In connection with the entablature: Nāṭakānta-mṛiṇālikā ।

(M. XVI. 53).

Narair vā nāṭakāṅge tu kuryād devālayādīnām ।

Harṁyāntarālayāḥ sarve nṛiṇām nāṭaka-saṁyutam ।

Etat tu prastarasyordhve nāṭakasyordhvāṁśavat ।

(Ibid. 112, 114, 117).

Athavā tapasvīnām eha maṭhe vā nāṭakāhakam (maṇḍapam) ।

(M. XXXIV. 423).

In connection with pavilions (maṇḍapa):

Nāṭaka-vistarām pañcha-pañcha-bhāgena yojayet ।

(Ibid. 503).

In connection with the arch (torāṇa):

Makara-kūmbarī-vaktram nāṭakādi-bhujāṅgavat ।

Kesari-maṇḍanam bhavati chitra-torāṇa-nāṭakaiḥ ।

(M. XLVI. 66-67).

The cardinal number ten:

Shaṭ-saptāśṭaka-ḍaṇḍam vā nanda-nāṭaka-rudrakam ।

(M. IX. 430).

NĀTIKĀ—A moulding.

In connection with the arch (torana) :

Nātikā phalakā musṭi-bandhanam patra-vallikam ।

(M. XI VI. 65).

In connection with the pillar :

Kumbhāyāmaṁ tathotkaṇṭham ūrdhve karna-samam bhavet ।

Tat-samam nātikākhyam syād unnatam tad viśeshataḥ ।

(M. XV. 54-55).

NĀṬṬA (NĀṬYA)-ŚĀLĀ—A detached building used as a music-hall.

Nāṭṭa-śālā cha kartavyā dvāra-deśa-samāśrayā ।

And the music hall should be built attached to the gateway (of the temple). (Garuḍa-Purāṇa, chap. 47, v. 45).

A Maṇḍapa or hall for religious music, built in front of the main temple :

Durgga-devālayasyābharanam iva puraḥ sthāpayāmāsa gurvīm
śrīmān śrīnātha-vīryaḥ sthagita-daśa-diśān nāṭya-śālam
chhalena ।

(Dirghasi Inscrip. of Vanapati, lines 14-15, Ep. Ind. vol. IV. p. 316).

NĀBHI-VĪTHI—A road proceeding from the central part of a village or town.

Brahma-bhāga-vṛiddhyā vīthir nābhi-vīthīti kathyate ।

(Kāmikāgama, XXV. 1).

NĀRĀCHA—A road running towards the east.

Prāṇ-mukhā vīthayaḥ sarvā nārāchākhye(ā i)ti smṛitāḥ ।

(Kāmikāgama, XXV. 3).

NĀLA—A canal or gutter (M. XIX. 144, 148, 153, etc.), a tubular vessel of the body (M. I. 198, 201, 205, etc).

In connection with the phallus (M. LII. 294-296, etc).

NĀLA-GEHA—A canal-house.

... ..Bhitti-geham ihochyate ।

Tri-chatush-paṇcha-shaḍ-bhāgam saptāṁsam kūḍya-vistāram ।

Śeṣam tu nāla-geham tu..... ।

(M. XXXIII. 359, 360).

NĀLIKĀ—(see Nāla)—A canal, the lower leg.

Ekāṁśam tad-dhatam bhitti-tāram śesham cha nālikā ।

(M. XXXIII. 438).

The lower leg (M. XLV. 42, etc).

NĀLIKĀ-GRIHA—(see Nāla-geha)—A canal house.

(M. XIX. 98, etc).

NĀLĪ—(see Nālikā)—A canal, a gutter.

Geha-tāre tu saptāṁśam nālī-tāram yugāṁśakam ।

(M. XIX. 115, see also 116).

NĀSĀ—A nose, a nose-shaped object, the upper piece of a door, a vestibule.

Vijñeyā nāsikā nāsā nāsā dvārordhva-dāru cha ।

(Amarakosha, II. ii, 13).

In connection with the base :

Grāhādi-chitra-sarveshām kshudra-nāsādi-bhūshitam ।

(M. XIV. 236, etc).

NĀSIKA(-SĪ)—(see Nāsā)—A nose-shaped architectural object, a vestibule.

In connection with the pillar (M. XVI. 76, 77, 90, 120, etc).

Some component part of a building (M. XVII. 207, XIX. 174, etc).

Chatur-dikshu chatur-nāsī (M. L. 284).

Suprabhedāgama, XXXI. (referring to a class of buildings) :

Chatush-kūṭās chatuḥ-sālās chatvāraḥ pārśva-nāsikāḥ ॥ 48

Mukha-nāsī tathā yuktam dvā-daśam chānu-nāsikāḥ ॥ 49

Chatur-nāsī-samāyuktam anu-nāsī-daśaśṭakam ॥ 51

Kūṭa-sālā-samāyuktā punaḥ pañjara-nāsikā ॥ 52

Pārśvayor nāsikā-yuktam tanu-madhye tanu(tvanu)-nāsikā ॥ 79

Eka-nāsikayā yuktam pañjaram samudāhṛitam ।

Kūṭeshu nāsikā-yuktam koṣṭham etat prakīrtitam ॥ 80

Kāmikāgama, LV. (eight kinds of Nāsikā) :

Nāsikā tv-ashtadhā jñeyā tasyādan sirṁha-samjñitam ।

Sardha-pañjaram anvat syāt tṛtīyam matam ॥ 132

Niryūha-pañjaram paśchāt pañchamañ lamba-nāsikam ।
 Simha-śrotram tu shashtam syāt khaṇḍa-niryūhakañ tathā ॥
 Jhasa-pañjaram anyat syāt tāsāñ lakṣhaṇam uchyate ॥ 133

They are also called pañjaras :

Sarveshāñ pañjarāñāñ tu mānam evam udāhṛitam ॥ 149

The details of these nāsikās or pañjaras (ibid. 134-146) :

Ślishta-prāsāda-nīvrāṅga-vipulañ sama-nirgamam ।

Shaṭ-varga-sahitañ śakti-dhvajayor mukha-paṭṭikam ॥ 134

Vedikā-jalakā-stambha-rājitañ simha-pañjaram ।

Tri-daṇḍādi-chatur-daṇḍa-paryantañ vipulānvitam ॥ 135

Yathārhayāma-saṁyuktañ sūchi-pāda-dvayañ dvijāḥ ।

Sarveshāñ pañjarāñāñ tu madhyame saṁprajayet ॥ 136

Dhāmni prāsādam āślishtañ sanīvrañ chārdha-nirgatañ ।

Adhiṣṭhānādi-pañchāṅga-śakti-dhvaja-saṁanvitam ॥ 137

Mukha-paṭṭikayopetañ vedikā-jalakānvitam ।

Karṇa-pāda-yutañ sārḍha-pañjarañ tu vidhiyate ॥ 138

Prāgvad vipula-saṁyuktañ pāda-nirgamānvitam ।

Tri-bhāgañ nirgatañ vāpi vṛita-sphaṭika-saṁnibham ॥ 139

Pañjarasyādimāñ śeṣha(ñ) prāgvad atra saṁīritam ॥ 140

Svānurūpa-śikhāsv-agrañ ślishta-nīvrāṅga-karṇakañ ।

Kapotādyāṅga-saṁyuktañ etan niryūha-pañjaram ॥ 141

Samślishta-nīvra-karṇāṅghri-kṛita-nāga-talañ śiraḥ ।

Niryūha-rahitañ yuktañ sarvāṅgañ lamba-nāsikam ॥ 142

Tad eva simha-śrotrābha-śikhañ yad-vad nīvrakañ ।

Samśritañ karṇa-pādena simha-śrotrañ tad uchyate ॥ 143

Vistāre pañchamāñse tu dvyañśañ nirgamañānvitam ।

Nīvrādhastāt kapotādyair aṁśair maṇḍita-rūpakam ॥

Nāmnā tu khaṇḍa-niryūha(ñ) jñātvā samyak prajayet ॥ 144

Daṇḍa-daṇḍānta-nishkrāntañ nīvrādhastād upary-adhaḥ ।

Aṅgañ yuktañ kapotādyaiḥ kandharañ toraṇānvitam ॥ 145

Jhasa-pañjaram etat syād aṣṭamañ uāmataḥ dvijāḥ ॥ 146

NĀHA-LIṄGA—A kind of phallus.

Āchārya-hastena vā liṅgaṁ śishya-(sya)s tu nāha-liṅga-vat ।

(M. LII. 335, see details under Liṅga).

NIGAMA—A town, the quarters inhabited by traders, a market.

(M. x. 42, see details under Nagara).

Cf. Nagara-nigama-jana-padānām—"towns, marts and rural parts,
(e. g. grāma-nagara-nigama, Harshacharita, p. 220, 1. 1)".

(Junagaḍḍh Inscip, of Rudradaman, lines 10, 11.

Ep. Ind. vol. VIII. pp. 43, 37, and note 5).

Nigama-sabhāya-nibadha—registered at the town's hall.

(Senart, Nasik Cave Inscip. no. 12, line 4,

Ep. Ind. vol. VIII. pp. 82, 83).

NIGAMA-SABHĀ—(see Nigama)—A guild-hall, the traders' assembly.

Cf. Eta cha sarva srāvita nigama-sabhāya nibadha cha phalakavāre
charitrat ti—"and all this has been proclaimed in the guild-
hall and has been written on boards according to custom."

"Nigama-sabhāya, 'in the guild hall,' may also be translated 'in
the assembly of the traders.'" Dr. Burgess.

(Kshatrapa Inscip. no. 9, line 4, Arch. Surv.

new Imp. series, vol. IV. pp. 102, 103, note

3 on page 103).

NIDRĀ—A moulding.

Vājanaṁ chaika-bhāgena nidrekā vājanaṁ tribhiḥ ॥

Vājanaṁ chaika-bhāgena tathā nidrā tri-bhāgataḥ ॥

(Kāmikāgāma, LV. 10, 11).

NIDHĀNA—A store-room, a treasury.

Vimāna-śāleshu cha maṇḍapeshu nidhāna-sadmeshv-api gopu-
reshv-api ।

(M. XIV. 397-400).

NIB(-V)IDA—An ornament covering the lower part of the pent-roof, a
moulding.

Agraṁ vikaśitābhaṁ syān mūlaṁ cha nibiḍānvitam ।

(M. XVIII. 245, etc).

NIMNA-(KA)—The cavity, depth, depressed part, drip, projection, edge of an architectural or sculptural object, a moulding.

A moulding of the base (M. xiv 247, etc., see the lists of mouldings under Adhishṭhāna).

A moulding of the column (M. xv. 52).

A moulding of the pīṭha or pedestal of the phallus (M. LIII. 27).

Chatur-dikshu sabhadraṁ vā chaika-dvy-aṁśena nimnakam ।
(M. L. 285).

The depressed part of the chin :

Hanvantaṁ tad-dvayor madhye nimna-tuṅgaṁ śivāyatam ।
(M. XLV. 103).

NIRGAMA—The projection.

(1) Mānasāra :

The projections of the mouldings of the base (M. xiv. 385-412,
see under Adhishṭhāna).

The projections of the mouldings of the pedestal (M. XIII.
128-146, see under Upapīṭha).

The projection of the (whole) pedestal (ibid. 20-35).

Cf. Nirgamodgamane vāpi putra-nāśam avāpnuyāt ।
(M. LXIX. 19).

(2) Nirgamaṁ tu punas tasya yāvad vai śesha-paṭṭikā ।

(Matsya-Purāṇa, chap. 262, v. 4).

Chatur-dikshu tathā jñeyaṁ nirgamaṁ tu tatoḥ budhaiḥ ।

(Ibid. chap. 269, v. 2).

(3) Asṭamāṁśena garbhasya rathakānām tu nirgamaḥ ।

(Agni-Purāṇa, chap. 42, v. 13, see also v. 14).

(4) Nirgamas tu śukāṅghreś cha uchchhrāya-śikharārdhagaḥ ॥ 4

Chatur-dikshu tathā jñeyo nirgamas tu tathā budhaiḥ ॥ 9

Bhāgam ekaṁ gṛhītvā tu nirgamaṁ kalpayet punaḥ ॥ 10

Nirgamas tu samākhyātaḥ śeshaṁ pūrvavad eva tu ॥ 14

Śukāṅghriḥ pūrvavaj jñeyā nirgamo chchhrāyakaṁ bhavet ॥ 17

(Garuḍa-Purāṇa, chap. 47, v. 4, 9, 10, 14, 17).

- (5) Śālānām tu chatur-dikshu chaika-bhāgāditaḥ kramāt |
 Pāda-bhāga-vivṛiddhyā cha aṣṭa-bhāgāvasānakam || 101
 Vinirgamasya chāyāmo tad-vṛiddhyā tasya vistaraḥ || 102
 Nirgamo gopurāṇām tu prākārād bāhyato bhavet || 127

(Kāmikāgama, xxxv. 101, 102, 127).

Madhyāgāra-vinishkrānta-nirgameṇa samanvitaḥ ||
 Nirgamas tu dvi-bhāgena vistāra-dv(a)yaśa-mānataḥ ||

(Ibid. xlv. 24, 26).

Adhyardha-dvi-tri-daṇḍo vā nirgamaś chodgamo bhavet ||

(Ibid. liv. 21).

- (6) Sarveshām eva pādānām tat-pādaṁ nirgaṁ bhavet ||

Of all columns the projection is $\frac{1}{4}$ of the height.

(Suprabhedāgama, xxxi. 55)

NIRGALA—A part of a swing, a moulding.

- Āyase nirgalam kuryād yojayet rajjum eva vā |
 Vastrordhve chaika-hastāntam dolāyā phalakāntakam |
 Tad-ūrdhve vājanāntam syān nirgalāyāmam īritam |
 Nirgalāgre dvayāgram syāt phalakā-valayānvitam |

(M. l. 168-171).

NIRETANA—The fore part of the branch of an ornamental tree (kalpa-vṛiksha).

Cf. Bhramarair abhirāyuktaṁ sarva-śākhā-niretane |

(M. xlviii. 58).

NIRYŪHA—‘A kind of a turret-like ornament on columns or gates, a pinnacle, turret; a chaplet, crest, head-ornament, the crest of a helmet; a peg or bracket projecting from a wall to hang or place anything upon (cf. nāga-niryūha); wood placed in a wall for doves to build their nest upon; a door, gate.’

- (1) Niryūhādyair alaṅkṛitya (M. xlix. 186, etc).

- (2) Rāmāyaṇa:

V. 9, 20 : Vimānair hema-niryūhaiḥ |

V. 9, 58 : Chāru-torana-niryūhā (laṅkā) |

(3) Mahābhārata :

I. 43,44 : Dvāra-toraṇa-niryūhair yuktaṁ nagaram ।

I. 7,96 : Aneka-vidha-prāsāda-harmya-valabhī-niryūha-śata-saṁkulah (nāga-lokah) ।

(4) Harivaṁśa, (Pet. Dict.), 5021 (5015, 5018, 5023) :

Nagaryāḥ paśchimam dvāram uttaram nāga-dvāram pūrvaṁ nagara-niryūham dakṣiṇam nagara-dvāram ।

NIRVĀSA-MANḌAPA—A pavilion for banishment, a private room.

Tat-pure'ṇdam ekāṁśam athavā nirvāsa-maṇḍapam ।

(M. xxxiv. 326, etc).

NIRVYŪHA—A cross circle, a small tower.

Cf. Mahā-vāraṁ vimānordhve nirvyūhānana-saṁyutam ।

(Kāmikāgama, XLV. 17).

NIVĀTA-BHADRAKA—A class of chariots.

(M. XLIII. 113, see under Ratha).

NISHADAJA(-DHA)—A class of pavilions, a type of building.

(M. xxxiv. 152, see under Maṇḍapa).

A class of buildings without the kūṭa-śālā (top-hall) but with eight other halls and eight aviaries :

Prāsādo nishadhas tatra kūṭa-śālā-vihīnakah ।

Aṣṭa-śālā-saṁyuktaś chāṣṭa-pañjara-saṁyutaḥ ॥

(Suprabhedāgama, xxxi. 45).

NISHADYĀ—A bedstead, a couch, a hall, a shop, a market-place.

(Śiśupāla-vadha, xviii. 15, etc).

NISHIDHI—(see Nisaddhi)—A monument.

NISHKALA—A ground-plan.

Yugmam nishkalaṁ proktam ayugmaṁ sakalam tathā ।

(M. vii. 73, see under Pada-vinyāsa).

NISHKĀSA—A veranda, a portico, a balcony, a projection.

Prāg-grīvaḥ pañcha-bhāgena nishkāśas tasya chochyate ।

Kārayet sushiram tadvat prākāśasya tri-bhāgataḥ ॥

Prāg-grīvaḥ pañcha-bhāgena nishkāseṇa viśeshataḥ ।

Kuryād vā pañcha-bhāgena prāg-grīvaṁ karṇa-mūlataḥ ॥

(Matsya-Purāṇa, chap. 269, v. 24-25).

NISADDHI—(NISĪDI)—(see Nishadyā)—A house of rest, a tomb, a monument.

(1) Rāmi seṭṭiyara Nisīdi—"The Nisīdi of Rāmi seṭṭi."

"Nisīdi is given by Sanderson as a bill of acquaintance; Dr. Bhau Dāji (Journ. Bom. Br. R. As. Soc. vol. IX. p. 315, Inscription, no. 4) translates it by house of rest, on the analogy of an inscription in the Udayagiri cave in Orissa; this is probably its meaning as used here." Dr. Fleet.

(Sanskrit and old Kanarese Inscript. no. LVI. Ind.

Ant. vol. VIII. p. 246, note 48).

Ep. Carnat. (vol. II. Inscriptions on Chandragiri, Vindhyagiri and in the town):

(2) "Erected a stone hall for gifts in Jinanāthapura and set up a tomb (nisidhiyam) in memory of the Mahā-maṇḍalāchāryya Devakīrtti Paṇḍita Deva. (No. 40, Roman text, p. 10, line 3 from the bottom upwards, Transl. p. 122, line 19 f).

(3) "By Mādhavachandra Deva was the tomb (Nishadyakā-kārayetā) raised to his memory." (No. 41, Roman text, p. 12, line 15, Transl. p. 123, line 5).

(4) "The excellent minister Nāga-deva erected in memory of the famous Yogi Nayakīrtti.....a tomb (nishidhyālayam) to endure as long as sun, moon and stars continue." (No. 42 Roman text, p. 16, line 10, Transl. p. 124, line 4).

(5) "Raised a tomb (Nisidhigeham) to her memory." (No. 44, Roman text, p. 20, line 23, Transl. p. 125, line 20).

(6) "A group of tombs (nisidhikā), a collection of ponds and lakes, who (but him) made these in memory of Nayakīrtti Deva Saiddhāntika?" (No. 90, Roman text, p. 73, line 23, Transl. p. 159, line 1).

- (7) "He, from devotion to his guru, set up his tomb (Nishadyām) (No. 105, Roman text, p. 80, line 27, Transl. p. 165, line 30).
- (8) "Māṅkabbe Ganti had erected a tomb (Nisidhiggehayam) for her guru." (No. 139, Roman text, p. 110, line 6 from bottom upwards, Transl. p. 185, line 9).
- (9) "Had a tomb (nisidhigeham) for him." (No. 144, Roman text, p. 114, line 22, Transl. p. 8, line 9 from bottom upwards).
- (10) "His son 'Taila-gauḍa made a grant for the god Jiddēśvara and set up this monument (nisaddhi)." (Ep. Carnat. vol. VII. Honnāli Taluq, no. 79, Transl. p. 174).
- (11) "A third feature, even more characteristic of the style, is found in the tombs of the priests, a large number of which is in the neighbourhood of Moodbidri. Three of these are illustrated in the annexed woodcut (no. 154, photo). They vary much in size and magnificence, some being from three to five or seven storeys in height, but they are not, like the storeys of Dravidian temples, ornamented with simulated cells and finishing with domical roofs. The division of each storey is a sloping roof, like those of the pagodas at Katmandhu, and in China or Tibet."

(In Bengal, especially in Comilla and Noakhali districts, these tombs or monuments, which are even now built, have generally the cone-shape. At the bottom there is in most cases a square cell or chamber. They are sometimes constructed in groups and supplied with chambers at the top, cf. Chātkhil, Noakhali).

(Fergusson. Ind. and East. Arch. p. 275).

NĪHĀRA—(see Prākāra)—A court of the compound, a courtyard.

Dvitiyam anta-nihārā cha madhyama-hārā tṛtīyakam ।

(M. XXXI. 11).

NĪDA—A nest, a lair, a covered place.

In connection with buildings :

Nīḍasya chāḍho grīvo-vātāyanam kārayet ।

(M. XVIII. 329).

Toraṇair nīḍa-bhadrādi-mūle chordhve cha bhūshitam ।

(M. xx. 64).

NRITTA(-TYA)-MANḌAPA—(see Maṇḍapa)—A detached building used as a music hall.

Nṛipāṇām abhishekārtham maṇḍapam nṛitta-maṇḍapam ।

(M. xxxiv. 38, etc).

A pavilion generally in front of a temple, where religious music is performed (Suprabhedāgama, xxxi. 96, 98, see under Maṇḍapa).

NETRA-KŪṬA—(see Kaṇa-kūṭa)—A front apartment, a side-hall, a corner-tower.

Pradhānāvāsa-netrastha-netra-kūṭa-dvayam nyayet ॥

(Kāmikāgama, xxxv. 75).

NETRA-BHADRA—(see Mukha-bhadra)—A side tabernacle.

Parito'lind(r)a-bhāgena vāraṇam mukha-bhadrakam ।

Athavā netra-bhadram syāt ।

(M. xxxiv. 251-252).

Karṇaika-kara-bhadram syāt śālāgre netra-bhadrakam ।

(M. xxxv. 246, etc).

NETRA-BHITTI—A side-wall.

Dakṣiṇe netra-bhittau vā garbhādhānam prakīrtitam ।

(Kāmikāgama, xxxv. 46 etc).

NETRA-ŚĀLĀ—A side-hall.

Tad-adho bhū-praveśe tu tad-dvārasyāvasānakam ।

Shaṇṇām vai netra-śālānam antarāle cha vā sthalam ॥

(Kāmikāgama, xxxv. 81).

Tach-chhālāyā dvi-pārśve tu netra-śālā sa-bhadrakam ।

(M. xxvi. 40, etc).

NEMI—(see Prākāra and Pradakshina)—The circumference, a surrounding veranda or balcony.

(1) Nemih pādona-vistīrṇā prāsādasya samantataḥ ।

(Agni-Purāṇa, chap. 104, v. 7).

(2) Nemih pādēna vistīrṇā prāsādasya samantataḥ ।

Garbham tu dvi-guṇam kāryyam nemyā mānam bhaved
iha ॥

(Garuḍa-Purāṇa, chap. 47, v. 19-20).

P

PAKSHA-(KA)—A side, a flank, a foot-path.

In connection with staircases (M. xxx. 100, etc).

In connection with streets :

Evam vithir dvi-pakshaṁ syān madhya-rathyaika-pakshakā ।
(M. xi. 350).

In connection with walls :

Anyat sālāṁ tu sarveshāṁ chaika-pakshālayākshma-kramāt ।
Anyat sālāṁ tu sarveshāṁ ālayārthaṁ dvi-pakshakam ।
(M. xxxvi. 86-87).

See further illustrations under ' Eka-paksha ' and ' Dvi-paksha. '

PAKSHAGHNA—A type of building.

Yāmyā hīnaṁ chullī tri-sālakaṁ vitta-nāśa-karam etat ।

Pakshaghnam aparayā varjitaṁ suta-dhvaṁśa-vaira-karam ॥

" A building lacking a southern hall is called chulli ; it causes loss of prosperity, one in which there is no western hall (the so called Pakshaghna, occasions the loss of children and (the) enmity. "

(Bṛihat-saṁhitā, LI. 38, J. R. A. S., N. S., vol vi. p. 286).

PAKSHA-ŚĀLĀ—A side-hall.

Madhya-koshṭhasya sāle tu bhadrā-śālā viśeshataḥ ।

Paksha-śālānvitaṁ vātha ūrdhva-śālānvitaṁ tu vā ।

(M. xxxiii. 518-519).

PAÑKA—A moulding of the pillar.

Śikharasyordhve paṭṭochcham uttarochcham samaṁ bhavet ।

Tad-ūrdhve vājanaṁ pañkaṁ nimnaṁ kumbhaṁ sadanḍakam ।

(M. xv. 126-127).

In connection with joinery :

Eka-rūpa(m) cha pañkaṁ cha vidhiḥ syād eka-rūpakam ।

(M. xvii. 153).

PACHANĀLAYA—A kitchen, the refectory of a temple.

Devānāṁ pachana-maṇḍapam—" built a beautiful stone temple with the toraṇa-gate and the surrounding walls. Having

provided the temple with a flower-garden, kitchen, pond and suitable environs."

(Ep. Carnat. vol. x. Kolar Taluq, no. 132, Roman text, p. 54, Transl. p. 49).

PAÑCHA-TALA—The fifth storey, the five-storeyed buildings.

(M. XXIII. 1-55).

The description of the fifth storey (M. XXXI. 48-51).

The eight classes (ibid. 1-48, see under Prāsāda).

PAÑCHA-PRĀKĀRA-HARMY—The various attached and detached buildings constructed in the five courts into which the whole compound is divided (see Prākāra). (M. XXXI. 2).

PAÑCHA-BHŪMI—(see Pañcha-tala)—The fifth storey, the five-stored buildings.

PAÑCHA-SĀLĀ—The enclosure-wall of the fifth court.

(M. XXXI. 28, 29).

Cf. Tataḥ pañchama-sālā cha mahā-maryādim īritam |

(M. XXXI. 13, etc).

PAÑCHĀYATANA—A phallus with five heads.

(Chālukyān Architecture, Arch. Surv. new Imp. series, vol. XXI. p. 39).

PAÑJARA—A cage, an aviary, a nest, an architectural object.

The cages for domestic birds and animals, such as pigeon, tiger, etc., are counted among the articles of furniture (M. I. 50-55), their architectural description (ibid. 213-288).

(Kamikāgama, IV. 134-146, see under Nāsikā).

PAÑJARA-ŚĀLĀ—A small top-room, a small window, a class of storeyed buildings, a type of bedstead, a moulding, a nest-like architectural object.

(1) Mānāsāra :

A small room above the dome (stūpi) :

Etat pañjara-śālām cha padmam ekaṁ śikhā-trayam |

(M. xv. 131).

A class of the seven-storeyed buildings (M. xxv. 27, see under Prāsāda).

A synonym of the bedstead (M. III. 11).

A member of the pillar (M. xv. 89, 98, 99-103, etc.).

In connection with buildings of one to twelve storeys :

Śālā-kūṭa-dvayor-madhye chaika-hārā sa-pañjaram ।

(M. XIX. 57, see also 178, etc).

(2) Kāmikāgama, XXXV. 75 :

Pañjara-dvitayam karyam karna-kūṭa-samodayam ॥

Ibid. L. 92 :

Kūṭa-sālānvitam yat tu pañjarais cha samanvitam (vimānam) ॥

Ibid. LV. 196-198 (the synonyms of the pañjara) :

Pramāṇa-bhavanam karma-prāsādasyaṣṭakam tathā ।

Sabheti kūṭa-nāma syāch chhāyā valabhī(r) eva cha ॥

Brahma-dvāram tato madhye maṇḍapam koṣṭhake matam ॥

Ṛju-vaktram dvijāvāsam kṛḍam syāt sinha-vaktrakam ।

Pañjarābhidhānam syāt ॥

(See further details under Nāsikā).

(3) Suprabhedāgama, XXXI. 80 :

Eka-nāsikayā yuktam pañjaram samudāhṛitam ।

Kūṭeshu nāsikā-yuktam koṣṭham etat prakīrtitam ॥

(See also v. 79, under Nāsikā).

(4) "Between the 'karna-kūṭa' and 'śālā' are found some kinds of little windows called pañjara."

(Dravidan Arch. by Jouveau-Dubrenil, ed. S. Krishnaswami Aiyangar, p. 5).

(5) "His son Kaṅgala-deva having wandered abroad (as a mendicant) and brought alms, had a kūṭa-pañjara made for the god Hanumanta, and that fame might come to all, had a lipi-śāsana made and set up it."

(Ep. Carnat vol. VII. Channegiri Taluq, no. 17, Transl. p. 180, Roman text, p. 317).

(6) See Chālukyān Architecture (Arch Surv. new Imp. series vol. XXI. plates XXVI, XCVIII).

(7) See Mysore Arch. Report (1915-16, p. 22, plate x, fig. 2).

(8) See Cunningham, Arch Surv. (vol. I. plate v, p. 6).

PAṬṬA } A band, a fillet, a moulding of the base, etc., an ornament
 PAṬṬIKĀ } for the body, a crown, a diadem, a turban, an upper
 PAṬṬĪ } garment, a cloth, a plate, a slab, a seat, a junction,
 a town, an edict.

- (1) "It is often confounded with the moulding called 'vājana' especially in pedestals and bases as it appears to be of the same form, to be used in the same situation, and to have the same height and projection with the latter; but when employed in architraves and friezes its height and projection increase considerably."

(Rām Rāz, *Eass. Arch. Hind.* p. 25).

- (2) In connection with the plough : phāla-paṭṭa, tri-paṭṭa, madhya-paṭṭa (M. v. 52, 61, 73).

In connection with the foundations :

Paṭṭikāntam kshipech chāpi vinyaset prathameshṭakam |

(M. XII. 203).

A crowning moulding of the pedestal (M. XIII. 5, 49, 82, etc., see the lists of mouldings under Upapīṭha).

A moulding of the base (M. XIV. 13, 26, 48, etc., see the lists of mouldings under Adhishṭhāna).

A moulding of the pillar (M. xv. 121, 35, etc).

In connection with the staircase (M. xxx. 140).

In connection with the door (M. xxxix. 73, etc).

In connection with the bedstead (M. XLIV. 18, 19, etc).

An ornament for the body :

Kaṭi-sūtram tu saṁyuktam kaṭi-prānte sa-paṭṭikā |

(M. I. 27, see also 28, etc).

Athavā ratna-paṭṭam syāt svarṇa-tāṭaṅka-karṇayoḥ |

(M. LIV. 47).

Compare 'Paṭṭa-dhara,' and 'Paṭṭa-bhāj', meaning kings, with special crowns.

(M. LI. 3, 4).

- (3) Bhāgaḥ tribhis tathā kaṇṭhaḥ kaṇṭha-paṭṭas tu bhāgataḥ |
 Bhāgā(?go)bhyāsam ūrdhva-paṭṭas cha śeṣa-bhāgena paṭṭikā ||
 Nirgamas tu punas tasya yāvad vai śeṣa-paṭṭikā ||

‘The neck (of the pedestal of an idol or phallus) is made of three parts and the band of the neck of one part. The abhyāsa (?) is one part, the upper band is also one part, and the remaining part is paṭṭikā (fillet or band). Its projection should extend as far as the last paṭṭikā.’

(Matsya-Purāṇa, chap. 262, v. 3, 4).

- (4) Vedikām prastara-samām śaḍ-aṁśikṛitya bhāgaśaḥ |
 Ekāṁśam prati-paṭṭam syād aṁśābhyām antarī bhavet ||
 Ūrdhva-vājanam ekāṁśam aṁśam tat-paṭṭikā bhavet |
 Ūrdhva-paṭṭam tad-ekāṁśam antarī kusumair yutā ||
 (Vāstu-vidyā, ed. Gaṇapati Śāstri, ix. 23, 24).

- (5) Polakeśir apy-avādid anujān pratibaddha-paṭṭam avantu |
 “Pulakesi too declared to his brethren (in the presence of his vassals) that they were to support the encircling diadem of his sons and grandsons.”

(Grant of Kusumayudha iv, line 18, Ind.
 Ant. vol. xxxii. pp. 282, 284).

PAṬṬANA(-ṆA)—(see Pattana)—A town, a commercial city accessible by water-ways.

- (1) Kauṭīliya-Arthaśāstra (chap. xxii. p. 46, foot note):
 Pattanam śakaṭair gamyam ghāṭikair naubhir eva cha |
 Naubhir eva tu yaḍ gamyam paṭṭanam tat prachakshate ||
 Droṇa-mukham jala-nirgama-praveśam paṭṭanam ity-arthaḥ |
 (Rāyapasenī-sūtra-vyākhyāne, p. 206).
- (2) Kraya-vikraya-samyuktam abdhī-tīra-samāśritam |
 Deśāntara-gata-janair nānā-jātibhir anvitam ||
 Paṭṭanam tat samākhyātam vaiśyair adhyushitam ||
 (Kāmikāgama, xx. 8, 9).

PAṬṬA-BANDHA—The coronation, a crown, a class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

See the lists of mouldings under ‘Adiṣṭhāna’ (M. xiv. 297-304).

A part of the crown (M. L. 111).

Nija-patṭa-bandha-samaye –“ at the time of his coronation.”

(Six Eastern Chalukya Grants, Bervāḍa Plates of
Chalukya-Bhima I, line 20, Ep. Ind. vol. v.
pp. 129, 130).

Godāvarī-taṭa-samīpasthe Kapitthakagrāme patṭa-v(b)andha-
mahotsave tulā-puruṣam āruhya.”

“ The term Patṭabandha, which literally means ‘ binding of the
fillet ’ has been generally supposed to signify ‘ coronation cere-
mony.’ But, it does not suit here.” Mr. D. R. Bhandarkar.

(Cambay Plates of Govinda IV, line 46, Ep. Ind.
vol. VII. pp. 40, 27, note 2).

Śrī-patṭa-bandhotsavaya Kurundakam āgatena mayā ।

(The grants of Indraraya III, no. 11, line 47, Ep.
Ind. vol. IX. pp. 36, 40, 25, note 2 refers to vol.
VII. p. 27, note 2).

Coronation and crown :

.....dya-daśa-varṣhe tu jaṇmanah patṭam ।

Yo’dhad udaya-girīndro ravim iva lokānurāgayā ॥

“ Put on, to please the world, the fillet (crown) in the twelfth
year of (his) birth.”

Niravadya-dhavalah Kaṭaka-rāja-patṭa-sobhita-lalāṭah—“ (his son
was) Niravadyadhavala, whose forehead was decorated with the
fillet (crown) of Kaṭakaraja.” Dr. Hultzsch.

(Maliyapundi grant of Ammaraja II. lines 40, 45,
Ep. Ind. vol. IX. pp. 53, 55, 56).

PATṬA-ŚĀLĀ -A religious establishment.

See Mandhata Plates of Jayasinha of Dhara (line 11, Ep. Ind. vol.
III. pp. 49, 47).

Cf. “ (To provide) for the eight kinds of ceremonies of the god
Maṃmātha of the patṭa-sāle (lā) which they had made within
precincts of that Śāstīnātha basadi.”

(Ep. Carnat. vol. V. part I. Belar Taluq. no. 129,
Transl. p. 86. Roman text, p. 193).

PAṆḌI-ŚĀLĀ -A kind of hall.

(M. XXXV. 98, see details under Śālā).

PATTANA—(see Paṭṭana)—A village, a town, a commercial city on the bank of a river or sea, a new settlement.

(1) A village inhabited mostly by traders (Vaiśya).

(M. ix. 456-457).

A town (M. x. 40).

A sea-side commercial city :

Abdhi-tīra-pradeśe tu nānā-jāti-grīhair vṛitam |

Vanig-jātibhir akīrṇaṁ kraya-vikraya-pūritam |

Ratnair dvīpāntarair nityaiḥ kṣaumaṁ karpuradibhiḥ |

Etat pattanam akhyātam vaprāyata-samanvitam |

(M. x. 63-66).

(2) A sea-side commercial city inhabited mostly by tradesmen.

(Kāṁikāgama, xx. 8, 9, see under Paṭṭana).

Kaṇṭīliya-Arthasāstra (chap. XXII. p. 46, foot note) :

(3) Pattanam śakāṭair gamyaṁ ghaṭikair naubhir eva cha |

Naubhir eva tu yad gamyaṁ paṭṭanaṁ tat prachakṣate ||

(Rayapasenī-sūtra-vyakhyāna, p. 206).

(4) Pattanāni jala-sthala-pathayor anyatara-yuktani |

(Praśna-vyākaraṇa-sūtra-vyakhyāna, p. 306).

(5) Tad-bhuktau pattanam ramaṁ samīpatīti namakam |

(The Chauhans of Marwar, no. iv. Sevaḍi stone inscrip. of Katukaraja. v. 6. Ep. Ind. vol. xi. p. 31).

(6) “Piriya-Rājaiya-Deva, son of —, caused this town (paṭṭana) to be rebuilt and gave it the name of Piriya-Deva paṭṭana (paṭṭana in the text) after himself.....Whoever calls it Siṅgapaṭṭana is guilty of killing his father and mother.”

(Ep. Carnat., vol. iv. Hunsūr Taluq, no. 15, Transl. p. 84, Roman text, p. 135-136).

(7) Dvā-triṁśa(t)tu velāvuramum aṣṭādaśa-paṭṭanamūṁ bāsaṣṭi yoga-pīṭhamum—“(the people of) the thirty-two sea-side towns, the 18 towns, 62 seats of contemplation.....(held a convocation there).”

(Old Kanarese Inscrip. at Terdal, line 60, Ind. Ant. vol. xiv. pp. 19, 25).

- (8) Grāma-nagara-kheḍa-karvvaḍa-maḍamba-droṇamukha - patta-
nam - gaḷiṇdam aneka-māṭa-kūṭa-prāsāda-devāyatanamgaḷi-
dam oppuva-agrahāra-paṭṭanamgaḷiṇdam atisayav-appa.... ।

“(At Teridāḷa, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kuṇḍi Three Thousand, adorned with)—villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala.....”

(Old Kanarese Inscript. at Terdal, line 58. Ind.
Ant. vol. XIV. pp. 19, 25).

- (9) “ With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharmma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-mukha-pura-pattana-rāja-dhāni), on whatever side one looked in these nine forms did the Kuntala deśa shine.”

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 8 above).

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 197,
Transl. p. 124, para 1, last seven lines, Roman
text, p. 214, line 27 f).

PATRA—A leaf, a leaf-like ornament, a moulding.

An ornament of the pillar (M. xv. 36, etc).

A member of the śāla or hall (M. xxxv. 402).

Cf. Vatsarārambha-lekhārthaṁ patram—A leaf for writing the almanac on.

(M. L. 49).

In connection with the balance (tulā) (M. L. 190-191, 197, 199).

See more details under Bhūṣhaṇa.

PATRA-PAṬṬA—A leaf-shaped diadem, a moulding.

A turban or crown (M. XLIX. 16).

A moulding of the base (M. XIV. 345).

PATRA-KALPA—A set of ornaments for the use of kings and gods.

(M. L. 3, 6, see under Bhūṣhaṇa).

PATRA-TORAṆA—An arch (see details under Torana).

Bāla-chandra-nibhaiḥ patraiś chitritaiḥ patra-toraṇam ||

(Kāmikāgama, LV. 64).

PATRA-BANDHA—A type of entablature (see details under Prastara).

Pāda-vistāra-samyuktaiḥ patra-bandham iti smṛitam |

(Kāmikāgama, LIV. 6).

PATRA-VALLI-(KA)—A moulding of the entablature (M. XVI. 54), of the arch (M. XLVI. 65).

See more details under Prastara.

PATHA—A road, a street, a way, a path.

(1) Kauṭīliya-Arthaśāstra (measures of various paths) :

Antareshu dvi-hasta-vishkambhaṁ pārśve chatur-guṇāyāmam
anu-prākāram aṣṭa-hastāyataṁ deva-pathaṁ kārayet |

Daṇḍāntarā dvi-daṇḍāntarā vā chāryāḥ (aṣṭa-hasta-pra-
māṇa-mārgaḥ, Rāyapasenī-sūtra-vyākhyāne, p. 13) kārayet |

Bahir jānu-bhāginīm tri-śūla-prākāra-kūṭāvapāta-kaṇṭaka-
pratīsarādi-prīṣṭha-tāla-patra-śṛiṅgāṭaka-śva-daṁshṭrārga-
lopaskandana-pādukāmbarīsodapānakaiḥ chhanna-pathaṁ
kārayet |

(Chap. XXIV. p. 52-53).

Trayaḥ prāchīnā rāja-mārgās traya udīchīnā iti vāstu-vibhā-
gaḥ ।

Sa-dvā-daśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ ।

Chatur-daṇḍāntarā rathyā rāja-mārga-droṇa-mukha-sthānīya-
rāshṭra-vivīta-pathaḥ ।

Sayonīya-vyūha-śmaśāna-grāma-pathās chāshṭa-daṇḍāḥ ।

Chatur-daṇḍas setu-vana-pathaḥ ।

Dvidāṇḍo hasti-kshetra-pathaḥ ।

Pañchāratnayo ratha-pathās chatvāraḥ paśu-pathāḥ ।

Dvau kshudra-paśu-manushya-pathaḥ ।

(Chap. xxv. 54-55).

PADA—A part, the foot, a plot of the ground-plan (see Pada-vinyāsa).

- (1) Vāstu-yāga-tattva by Raghunandana quotes from the Līnga
-(Purāṇa) without further reference :

Chatuḥ-shasṭhi-padaīm vāstu sarva-deva-grihaīm prati ।

Ekāśīti-padaīm vāstu mānushaīm pratisiddhidam ॥

- (2) Bṛihat-saṁhitā (LIII. 42) :

Ekāśīti-vibhāge daśa daśa pūrvottarāyatā rekhāḥ ।

Varāhamihira apparently does not give different rules for
temples and residential buildings.

- (3) The foot ; the ground-plan (M. LVII. 47, etc. ; VII. 1-267, see
under Pada-vinyāsa).

PADA-VINYĀSA—The ground-plan.

“ The plan is the representation of the horizontal section of a
building, showing its distribution, the form and extent of its
various parts. This is the geometrical plan where the parts are
represented in their natural properties. The modern architects
consider other plans too : in the perspective plan objects are
represented on a definite surface so as to form a certain position
to affect the eye in the same manner as the objects themselves
would ; while in the raised plan the elevation of a building is
shown.” (Gwilt, Encycl. of Arch. Glossary, p. 1240).

- (1) *Mānasāra* (chap. VII. named *Pada-vinyāsa*) :

Apparently the geometrical plans are described in this chapter (lines 1-267). There is no mention of the perspective or the raised plan. What is given there is all about the ground-plot or the piece of ground selected to receive the building. Thirty-two kinds of square plans are described (2 f). They are designated by different names, e.g., the 8th plan is called *Chaṇḍita* and is divided into 64 equal squares (9), the 24th is called *Chandrakānta* and is divided into 1024 squares (50) and so forth.

- (2) *Nagara-grāma-durgādya*(-der) *griha-prāsāda-vṛiddhaye* |
Ekāṣīti-padair vastu(m) pūjayet siddhaye dhruvam ||

(*Agni-Purāṇa*, chap. 105, v. 1).

- (3) See Cunningham, *Arch. Surv. Reports*, vol. II, plate *xcvii* (ground-plans of Śaiva temples), p. 419 ; plate *xcviii* (ground-plans of Vaishṇava temples), p. 421 ; vol. XX, plate *xx* (ground plan of a Jaina temple) ; vol. XXI, plate *xlII* (ground plan of Slab temples, Kundalpur) ; vol. XXIII, plate *xviii* (ground plan of Jaina temple of Naulakha, mark the *Svas-tika* figures) ; vol. XII, plate *v* (plan of a temple) ; vol. XVII, plate *xxi* (peculiar plan of a temple).

- (4) See elements of *Hindu Iconography* by T. A. Gopinatha Rao (Appendix A, p. 1-45, diagrams facing pp. 1, 11).

PADMA-(KA)—A lotus, an eye, a moulding, a cyma recta, a cyma reversa or reversed cyma also called ogee or talon (see Gwilt, *Encycl. figs.* 869, 868), a ground-plan, a pavilion, a type of village, a class of buildings.

- (1) “ The moulding, called Padma, (*abja*, *ambuja* or *saroruha*, etc), literary lotus, is supposed to resemble a petal of that flower. It is a sort of compound figure, partly convex and partly concave ; and its section is composed of two opposite curves, meeting at the bisecting point of a line drawn between the points of recess and projection, and very much resembling the ‘ cyma recta ’ and ‘ cyma reversa ’ of the Western architects.

This moulding is distinguished into greater and less, and forms the principal ornaments of Indian architecture. It is generally employed, in detached pairs, in bases and cornices, one facing the other in opposite directions, and is formed upright or the reverse according to its situation, either as a crowning member of the former or the supporting ornament of the latter. The concave part of it, when placed with its bottom reversed, is often so designed as to project forward or rise up, after having touched, as it were, the fillet below, with a small perpendicular curvature, resembling in shape the petal of the lotus, with its pointed head somewhat inclined towards the top. In some specimens, this moulding is placed at the base of columns, and looks very much like an apophyge or ogee of the Ionic and Corinthian orders being formed either with a curved line having more or less convexity at the top, or with an upright tangent to the concave part below. It is sometimes made exactly in the form of an ovolo of the Western architects."

(Rām Rāz, *Eass. Arch. Hind*, p. 23-24).

(2) Mānasāra :

A ground-plan (M. VIII. 36 f., see Pada-vinyāsa).

A kind of village (M. IX. 2, see under Grāma).

A moulding of the pedestal and the base (M. XIII. 41, 61, 64, 68, etc., XIV. 68, etc., see the lists of mouldings under Upa-piṭha and Adhishṭhāna).

A type of pavilion :

Evam tu padmakam proktam devānām pachanālayam ।

Padmākhyam pushpa-maṇḍapam.... ।

(M. XXXIV. 173, 180, see Maṇḍapa).

A moulding of piṭha or the pedestal of the phallus (M. LIII. 31).

(3) Stambham vibhajya navadhā vahanam bhāgo ghaṭo'sya bhāgo'-
nyah ।

Padmam tathottaroshṭham kuryād bhāgena bhāgena ॥

Here, Kern's rendering of 'padma' by 'capital' seems untenable.

(Bṛihat-saṁhitā, LIII. 29, J. R. A. S., N. S.,
vol. VI. p. 285, see details under Stambha).

A type of building which is planned like a lotus, has only one storey and one spire, and is (?) 8 cubits wide (śayānashṭau) :

(4) Bṛihat-saṁhitā (LVI. 23, see under Prāsāda).

(5) Matsya-Purāṇa (chap. 269, v. 30, 39, 49, 53, see under Prāsāda).

(6) Bhavishya-Purāṇa (chap. 130, v. 30, see under Prāsāda).

A class of round buildings :

(7) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāsāda).

(8) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāsāda).

PADMA-KĀNTA—A special type of pillar (M. xv. 38). It is based on a seat (āsana), plinth or lotus (cyma). Its cornice or edge of the capital is decorated with opening buds. Its base is decorated with a bridge-like moulding (pālīkā). The ornamental fillets are constructed and two aṅgulas (1½ inches) on all sides are adorned with foliage, jewels, flowers, etc. (ibid. 30-37).

A class of the six-storeyed buildings (M. xxiv. 3-12, see under Prāsāda).

PADMA-KEŚ(-S)ARA—A type of base, a kind of throne.

A class of bases (M. xiv. 81-97, see under Adhishṭhāna).

A type of throne (M. xlv. 11-12, see under Simhāsana).

PADMA-GARBHA—A ground-plan in which the whole area is divided into 256 equal squares. (M. vii. 21).

PADMA-PĪṬHA—A lotus-shaped pedestal for an image.

(M. LI. 86).

PADMA-BHADRA—A type of throne.

(M. xlv. 12, see under Simhāsana).

PADMA-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. xiv. 170-194, see the lists of mouldings under Adhishṭhāna).

A base (cf. Suprabhedāgama, xxx 18-22) :

Utsedham sapta-vimśat tu dvi-bhāgā paṭṭikā bhavet ||

Ekāṁśaṁ dalam evoktam upānaṁ chaika-bhāgikam ।
 Jagatī tu shaḍ-aṁśā syād dvi-bhāgārdha-dalī-kramāt ॥
 Ardha-bhāgaṁ bhavet skandhaṁ bhāgam ūrdhva-dalaṁ tathā ।
 Tri-bhāgaṁ kumudaṁ vidyād adho' bjaṁ bhāgam eva tu ॥
 Paṭṭikā chaika-bhāgā tu grīvā chaiva dvi-bhāgikā ।
 Tad-ūrdham eka-bhāgaṁ tu padma-bandhaṁ tata upari ॥
 Dvi-bhāgā paṭṭikā yā tu eka-bhāgena yojanaṁ ।
 Tad vṛiteṣ chaika-bhāgaṁ tu padma-bandham iti smṛitam ॥

(Suprabhedāgama, xxx. 18-22).

PADMĀSANA—A lotus-seat, a lotus-like posture in which an image is carved, a throne, a type of base, a kind of pedestal.

A lotus-shaped pedestal and base of a column (M. xv. 67, XLVII. 19).

A type of throne (M. XLV. 12, see under *Siṁhāsana*).

A lotus-shaped pedestal for an image (M. LIV. 38, etc).

PARAṬA—(corrupted into *Pāraṭa*)—The parapet, the coping of a wall.

Cf. *Bādāviya durggavanu mūḍaṇa pāraṭavanu Chāmarāja*—
 “Chāmarāja constructed the fort and the eastern parapet of that same Bādāvi.”

(Sanskrit and Old Kanarese Inscript. no. LXXXVII,
 lines 13, 14. Ind. Ant. vol. x. p. 63, notes 51, 53).

PARAMA-ŚĀDHIKA—A ground-plan in which the whole area is divided into 81 equal squares (see *Pada-vinyāsa*).

(M. VII. 10, 72, 110; almost same in *Bṛihat-saṁhitā*, LIII. 42 f).

In connection with the plan of a village (M. IX, 174) and of a wall
 (M. XL. 72).

PARĀRTHA-LIṄGA—A phallus for the public worship.

(M. LII. 243, see details under *Liṅga*).

PAṚIKHĀ—A ditch, a moat, a trench round a fort or town.

(1) *Mānasāra* :

In connection with a village and a fortified city :

Vapraṁśa-bhitti-rakshārthaṁ paritaḥ parikhānvitam ।

(M. IX. 354).

Sarveshām api durgāṇām vapraś cha parikhair vṛitam |
(M. x. 106).

Bāhye prākāra-samyuktam paritaḥ parikhānvitam |
(M. ix. 450).

Paritaḥ parikhā bāhye vapra-yuktam tu kārayet |
(M. x. 108).

Paritaḥ parikhā bāhye kuryād grāmeshu sarvaśaḥ |
(M. ix. 62, etc).

(2) Kauṭīliya-Arthaśāstra (Chap. xxiv. pp. 51, 56 paras 2, 3) :

Tasya parikhās tisro daṇḍāntarā kārayet chatur-daśa dvā-daśa
daśeti daṇḍānuvistīrṇāḥ vistārād avagāḍhāḥ pādūnam
ardham vā tri-bhāga-mūlā mūle chatur-aśrāḥ pāshāṇopahitāḥ
pāshāṇeshṭakābaddha-pārśvā vā toyāntikoragās tu toya-
pūrṇā vā sa-parivāhāḥ padma-grāhatīḥ |

Chatur-daṇḍāvakraśṭam parikhāyāḥ śaḍ-daṇḍochchhritam
avaruddham tad-dviguṇa-vishkambham khātād vapram
kārayet |

Ibid. chap. xxv. para :

Dvārāṇi bahiḥ parikhāyāḥ

(3) Durga-gambhīra-parikhām durgām anyair dur-āsādām |

Sarvataś cha mahā-bhīmāḥ śīta-toyāśayāḥ śubhāḥ ||

Agādhā grāha-saṁpūrṇāḥ parikhā mīna-sevitāḥ ||

(Rāmāyaṇa, i. 5, 13, 15).

Yantraś tair avakīryante parikhāsu samantataḥ ||

Parikhās cha śataghnyaś cha yantrāṇi vividhāni cha ||

(Ibid. vi. 3, 17, 23).

Parikhābhiḥ sapadmābhiḥ sotpalābhir alamkṛitam ||

(Ibid. vi. 5, 2, 14).

(4) Parighe for Parikhe (Satyamangalam Plates of Devaraya
II, v. 22, Ep. Ind. vol. III. pp. 38, 40).

(5) Durlamgha-dushkara-vibheda-viśāla-sāla-durgādha-dustara-
bṛihat-parikhā-paritā |

“(The city of Kāñchī) whose large rampart was insurmountable and hard to be breached, (and) which was surrounded by a great moat, unfathomable and hard to be crossed.”

(Gadval Plates of Vikramāditya I, v. 6, line 21,
Ep. Ind. vol. x. pp. 103, 105).

- (6) Kanakojjvala-sāla-raśmi-jālaiḥ parikhāmbu-pratibimbaitair alam
yā vasudheva vibhāti bāḍabārechchir vṛita-ratnākara-mekhalā-
paritā ॥

“Through the mass of the rays (which issue from) its golden walls, and which are reflected in the water of its moat, this (city, Vijayanagara) closely resembles the earth, that is surrounded by the girdle of the ocean, which is encircled by the lustre of the submarine fire.”

(Vijayanagara Inscip. of Devaraja II, line 7-8,
H. S. I. I. vol. I. no. 153, pp. 162, 164).

- (7) Durge subhīma-parighe Maḷavalli nāmni—“in the fort named Maḷavalli, having a deep moat.”

(Ep. Carnat. vol. III. Maḷavalli Taluq, no. 61,
Roman text, last verse, p. 126, Transl. p. 62).

PARIKHĀ-DURGA—A ditch-fort, a fort.

For details see Śukranīti, etc., under Durga.

PARIGHA(-GHĀ)—Cross bars to fasten the door, a beam.

- (1) Dvau dvau parighau (Kauṭīliya-Arthaśāstra, chap. xxxiv,
p. 53).

Chatvāro hasti-parigha—“four beams to shut the door against elephants.” (ibid. chap. xxiv, p. 53).

- (2) Dṛiḍha-vaddha-kapāṭam mahā-parighavanti cha |
(Rāmāyaṇa, VI. 3, 11).

PARIṆĀHA—The width, breadth, circumference, extent.

Grīvā-madhyā-pariṇāhaś chatur-vimśatikāṅgulaḥ |

Nābhi-madhyā-pariṇāho dvi-chatvarimśad-aṅgulaḥ |

The width by the middle of the neck is twenty-four aṅgulas.

The width by the middle of the navel is forty-two aṅgulas.

(Matsya-Purāṇa, chap. 258, v. 43, 58; see also v. 41, 47, 50, 51, 53, 54, 55, 56, 57, 59, 63, 66, etc.).

See Mānasāra (LX. 68, etc.); Kirātārjunīya (XII. 20, etc.); Mṛichchhakaṭika (III. 9, etc.); Mahāvīra-charita (VII. 24, etc.); Mālatī-mādhava (III. 15: Stana-pariṇāha, etc.); Ratnāvalī (II. 13, etc.); Śiśupāla-vadha (I. 19, etc.).

PARIMĀṆA—The measurement of width or circumference.

(M. LV. 3-9, see under Māna).

PARIVĀRA(-RĀLAYA)—The family; the attendant deities; the subordinate temples, attached or detached, of a large religious establishment, where the attendant deities are enshrined.

(1) Mānasāra, chap. xxxii. (named Parivāra):

The temples of these deities are stated to be built round the Parākāra (the fourth enclosure):

Sarveshām api devānām prākārānta-pravishṭake |

Paritaḥ parivārāṇām lakṣhaṇām vakshyate'dhunā | (1-2)

At the eight cardinal points of the innermost or the first court the temples of the group of eight deities are built (3-5). The groups of sixteen and thirty-two deities are housed in the second and the third courts respectively (6-7). Between the third and the fifth court is stated to be the Viniyoga (offering)-pavilion (8). The description of the location of temples for each of the deities of these three groups is given (10-119). The temples of the attendant deities of Viṣṇu are specified (121-156). The temples and the attendant deities of Gaṇeśa and Kṣhetrapāla, and also those of Buddha, Jina and all such petty (kṣhudra) gods are passed over and stated to be built in accordance with the rules of Śāstras (157-166).

It should be noticed that the description of temples intended for so many deities does not contain any measurement, etc. It is solely occupied with the position of these temples or

deities in the compound. But a considerable portion of the chapter is devoted to the description of the Maṇḍapas (pavilions) for such purposes as bath, bed, assembly, horses, musicians, dancing girls, and cows, etc (67-101).

- (2) Ete parivārā vāstoh pūjaniyā prayatnataḥ |

(Mahānirvāṇa-tantra, XIII. 45).

- (3) Pārśvataś chāpi kartavyaṁ parivārādikālayam |

At the side (too) should be built temples for the attendant and other deities.

(Matsya-Purāṇa, chap. 270, v. 30).

- (4) Parivārālaye tuṅga-harmye anyasmin prakalpayet ||

(Kāmikāgama, L. 69).

Parivārālayānām tu mūlavat karma chācharet |

Sālānām tu chatushkoṇeshv-ishṭa-dēse pragrihyatām ||

Mālikā-yukta-sālām chet koṇa-stambhe dvitīyake |

Prathamāvarāṇe vāpi dvitīyāvarāṇe nyaset ||

(Ibid. xxxi. 95, 96).

- (5) Pañcha-prākāram evaṁ syāt parivārālayaṁ śṛiṇu ||

Prāsādasya chaturtham vā tad-ardham vārdham eva vā |

Mātrīṇām (of female deities) ālayaṁ kuryād gopurākāram eva tu ||

Hasti-prishṭham tapa (taṁ) proktaṁ prāsādaṁ tu viśeshataḥ |

Madhyaṁ tu pachanākāraṁ chatuḥ-sālaika-śālakam ||

Prākāra-saṁyutaṁ kṛtvā bāhye vābhyantare' pi vā ||

(Suprabhedāgama, xxxi. 128-131).

Then follows the description of their faces and doors (ibid. v. 131-133, see under Dvāra).

- (6) “(He) gave to the (image of) Pillaiyār Gaṇapati in the surrounding hall (parivārālaya) of the temple of the Lord Śrī Rājarājeśvara one brass spittoon (paḍikkam) which he had caused to be made of octagonal shape in the Ceylon fashion (Īrapariṣu) (and) which weighed sixty-nine palam.”

(Inscrip. of Rajaraja, no. 36, H. S. I. I. vol. II. p. 149 f).

- (7) "This image was probably in the central shrine and was known as Ālaiyattu Pillaiyār perhaps to distinguish him from the Parivārālaiyattu-Pillaiyār set up apparently in the enclosing verandah of the temple."

(V. S. I. I. vol. II. no. 85, p. 407, last para).

"The gold presented until the twenty-ninth year (of the king's reign) by the Lord Śrī Rājarājadeva to (the image of) Pillaiyār Gaṇapatiyār in the parivārālaya of the temple of the Lord Śrī Rājarājeśvaramuḍaiyār....." parivārālaya i.e. the temple (ālaya) of the attendant deities which was probably in the enclosing hall."

(Ibid. no. 86, para 1, p. 410, note 1).

"One bell-dish.....was presented.....to (the shrine of) Pillaiyār Gaṇapatiyār in parivārālaya of the temple of the Lord Śrī Rājarājeśvara muḍaiyār....."

(Ibid. no. 88, p. 412).

- (8) Parivāra-devatā-vistaramaṇi līṅga-pratishṭheyam māḍisidam |
"He also set up a līṅga, with the associated gods, in Bandanika."

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 242,
Transl. p. 139, para 6, last two lines, Roman
text, p. 248, line 1-2).

PARṆA-MANJŪSHĀ—A basket made of leaves, an article of furniture.

(M. L. 47, 132-146, see details under Bhūṣhaṇa).

PARYAṆKA—A couch, a bedstead.

Mānasāra, chap. XLIV. (named Śayana) :

Bedsteads are meant for the use of deities, the twice-born and all other people :

Devānām cha dvi-jātīnām varṇānām sayanārthakam | (1).

They are of two kinds—the small (bāla-paryāṅka) and the large (paryāṅka) (26, 28). The former is intended to be used by children and the latter by the grown up, the one being distinguished from the other by its size alone.

The measurement and various parts of the two kinds of bedsteads are described separately (3-79).

The materials of which bedsteads and seats (āsana) are generally constructed are various kinds of timber (74).

PARVATA—A class of buildings.

Kūṭa-śālā-samāyuktā punaḥ pañjara-nāsikā |

Vedikā-jālakopetā parvatākṛitir uchyate ||

(Suprabhedāgama, xxxi. 52).

See details under Prāsāda.

PAVANA—A type of chariot.

(M. XLIII. 113, see under Ratha).

PĀÑCHĀLA—A class of the twelve storeyed buildings once prevailing in the ancient country of Pāñchāla (the Gangetic Doab).

For details see M. xxx. 8-10, under Tala and Drāviḍa.

PĀDA—(see Stambha)—The foot, the lowest part, a quarter, the fourth part, the architrave, a pillar, a column.

(1) M. xv. (named Stambha) 1-448 :

Its synonyms are jaṅghā, charaṇa, stali, stambha, aṅghrika, sthāṇu, sthūṇa, pāda, kampa, araṇi, bhāraka, and dhārāṇa (ibid. 4-6).

(2) Atha vakshyāmi saṁkṣhepāt pāda-mānaṁ yathā-vidhi |

Uttaropānayaṇa madhya-gaṭam etat prakīrtitam ||

(Vāstuvīdyā, ed. Ganapati Sastri, ix. 1).

(3) The architrave of the entablature (Kāmikāgama, xxxv. 27, liv. 47, see under Prastara).

(4) The comparative measures of pāda (pillar), adhiśṭhāna (base) and prastara (entablature) :

Pādāyāmam adhiśṭhānaṁ dvi-guṇaṁ sarva-saṁmatam |

Pādārdhaṁ prastaraṁ proktaṁ karnaṁ prastaravat samam ||

(Suprabhedāgama, xxxi. 28).

The five kinds of pillars and their characteristic features.

(See Suprabhedāgama under Stambha).

PĀDA-JĀLA—An ornament for the foot.

(M. L. 33, li. 59, liv. 17, etc. see Bhūṣaṇa).

PĀDA-BANDHA—A class of bases.

(M. xiv. 10-32, see the lists of mouldings under Adhishṭhāna).

A base in connection with the bedstead :

Pāda-bandham adhisṭhānam sarva-jātyārhakam bhavet ।

(M. XLIV. 44).

Cf. Suprabhedāgama (xxxI. 23-26) :

Adhishṭhānasya chotsedham chatur-vimśati-bhājitam ।

Dvi-bāgā paṭṭikā proktā hy-upānam chaika-bhāgikam ॥

Shad-bhāgā jagatī proktā kumudam pañcha-bhāgikam ।

Ekāṁsā paṭṭikā proktā grīvā chaiva t(r)iyāṁsakā ॥

Ekāṁsā paṭṭikā viddhi (ḥ) tr(i)yaṁsā chordhva-paṭṭikā ।

Mahā-paṭṭikā tr(i)yaṁsā ekam vājanam uchyate ॥

Pāda-bandham iti khyātam sarva-kāryeshu pūjitam ॥

PĀDA-BANDHAKA—A type of throne.

(M. xlv. 15, see under Simhāsana).

PĀDUKA—The plinth, the pedestal, the base, a moulding.

The plinth of the base (M. xiv. 162, see the lists of mouldings under Adhishṭhāna).

The pedestal (or base) of a column :

Tan-mūle chāsanam kuryāt pādukam vā sahāmbujam ।

Ekāṁsam pādukam kuryāt pañcha-bhāgam tu saṁgraham ।

(M. xv. 31, 177).

A moulding at the bottom of the pedestal (M. XIII. 43, see the lists of mouldings under Upaṭṭha).

PĀRĀVATA-NĪDA—A nest for the pigeon, an article of furniture.

(M. L. 52, description of its architectural details 224-227).

PĀRIYĀTRA—A class of pavilions.

(M. xxxiv. 154, see under Maṇḍapa).

(PĀRŚVA)-PULI—An ornament, a part of the crown.

(M. XLIX. 94).

PĀLIKĀ (-Ī)—A boundary, a margin, an edge, an ornament, a bridge-like moulding of the column.

Atha vakshye viśeṣeṇa kumbhālāṅkāram uchyate ।

Tan-mūle pālikotsedhe vibhajet tu shad-aṁśakam ।

(M. xv. 201-202, see also 220, 44, 33, 70, etc, cf. xxxvii. 40).

In connection with the lips :

Tr(i)yaṁsārdhādharaṃ chārdha(m)-chandraavad-ākṛiti ।

Tri-vaktraṁ chottarā pālī chā(?sā)ntarais chaiva saṁyutam ।

(M. XLV. 95-96, see also 89).

PĀLIKĀ-STAMBHA—A kind of pillar.

(M. XV. 39-73, see under Stambha).

PĀŚUPATA—A kind of phallus.

(M. LII 2, LXVIII. 2, see under Liṅga.)

PĀSHĀṆA-KŪRMA—A stone tortoise, a component part of a phallus.

(M. LII. 178).

PIṆḌA—The testicle, its sculptural details (M. LXV. 166).

PIṆḌIKĀ—(see Pīṭha)—The pedestal of an image, a seat, the Yoni part or the pedestal of the Phallus.

(1) Dvāra-mānāshta-bhāgonā pratimā syāt sapiṇḍikā ।

Dvau-bhāgau pratimā tatra tritīyāṁśā(s) cha piṇḍikā ॥

“ The idol along with the seat (i.e., pedestal) ought to have a height equal to that of the door, diminished by $\frac{1}{8}$, of which two-thirds are appropriated to the image, and one-third to the seat.”

(Bṛihat-saṁhitā. LVI. 16, also LVIII. 3, 54, J. R. A. S., N. S., vol. VI. p. 318, 323, 329).

(2) Liṅga-pūjā-pramāṇena kartavyā pīṭhikā budhaiḥ ।

Piṇḍikārdhena bhāgaḥ syāt tan-mānena tu bhittayah ॥

(Matsya-Purāṇa, chap. 269, v. 8).

(3) Pratimāyāḥ pramāṇena kartavyā piṇḍikā śubhā ।

Garbhas tu piṇḍikārdhena garbha-mānās tu bhittayah ॥

(Agni-Purāṇa, chap. 42, v. 10).

Arddha-bhāgena garbhaḥ syāt piṇḍikā pāda-vistarāt ।

Pañch-bhāgikṛite kshetre'ntar-bhāge tu piṇḍikā ॥

Garbho bhāgena vistīrṇo bhāga-dvayena piṇḍikā ।

Piṇḍikā koṇa-vistīrṇā madhyamāntā hy-udāhṛitā ॥

Ataḥ paraṁ pravakshyāmi pratimānāṁ tu piṇḍikāṁ ।

Dairghyeṇa pratimā tulyā tad-arddhena tu vistṛitā ॥

(Ibid. chap. 104, v. 1, 5, 24).

Then follows a lengthy description (see ibid. chap. 55, v. 1, f
also chap. 105, v. 30 ; chap. 60, v. 1).

(4) Mānāsṭāmena bhāgena pratimā syāt sapiṇḍikā ॥

Dvau bhāgau pratimā tatra tritīyo bhāgaḥ piṇḍikā ॥

Tri-bhāgaḥ piṇḍikā kāryā dvau bhāgau pratimā bhavet ॥

(Bhaviṣya-Purāṇa, chap. 130, v. 22, 23 ; chap. 131, v. 6).

The Yoni part or the pedestal of the Phallus :

(5) Liṅgaṁ cha piṇḍikāṁ chaiva prāsādaṁ gopuraṁ tatha ।

(Suprabhedāgama, xxx. 28).

(6) Kuryād ekāṁ piṇḍikāṁ taṁ tu pārśve ।

(M. LI. 152).

PINḌĪ—A base for an image, the Yoni part or pedestal of the Phallus.

(Inscrip. from northern Gujarat, no. VII, line 8, Ep.

Ind. vol. II, p. 27, see details under Pīṭha).

PĪṬHA(-ṬHIKĀ)—The pedestal of an idol, the Yoni part of the Phallus, a ground-plan, a pavement.

“ Pīṭha is possibly corrupted from pi-sad to sit upon, hence means a stool, seat, chair, throne, pedestal, altar. ”

The well known fifty-one Pīṭha-sthānas are the sacred spots where the limbs of Pārvatī, consort of Śiva, fell after she had been cut to pieces by the discus of Viṣṇu.

As the Liṅga or Phallus symbolically represents Śiva, so the Pīṭha does his consort Pārvatī. The Pīṭha forms the Yoni or the lower part of the Phallus.

(1) Mānasāra (chap. LIII. named Pīṭha) :

The Pīṭha must match the Phallus of which it forms the lower part (line 49). It should, therefore, be of as many kinds as there are Phalli. But the mouldings of the Pīṭha are described under four classes, technically called, Bhadra-pīṭha,

Śrībhādra, Śrīvīśāla, and Upapīṭha (34, 36, 39, 41). The principal parts of the Pīṭha are the Nāla (canal), the Jala-dhara (gutter), the Ghṛita-vāri (water-pot), the Nimna (drip), and the Paṭṭikā (plate) (22-27). The component mouldings are Prathama or Janman (base), Padma (cyma), Kshepaṇa (projection), Kandhara (neck, dado), Kampa (fillet), Ūrdha-padma (upper cyma), Vājana (fillet), Ghṛita-vāri (water-pot), or Vṛitta-kumbha (circular pot) (30-33).

With regard to shape, the Pīṭhas, like the Phalli and all other architectural and sculptural structures, are divided into three types, the Nāgara, Drāviḍa, and Vesara (46-47). The Nāgara Pīṭhas are said to be square, the Drāviḍa Pīṭhas octagonal, and the Vesara Pīṭhas circular or round (53-54).

A ground-plan in which the whole area is divided into nine equal squares (M. VII. 4, see Pada-vinyāsa).

A pavement on the side of a road :

Pechakam vātha pīṭham vā rathyā yuktaṁ tu vinyaset |
(M. IX. 423).

In connection with the palm of the hand :

Patra-tulyaṁ yugāṅgulyaṁ pīṭhe tuṅga(m) dvayāṅgulaṁ |
(M. L. 197).

The pedestal of an image :

Uttamaṁ lohajaṁ bimbaṁ pīṭhābhāsaṁ tu chottamam |
(M. LI. 19, see also LVI. 16, LXII. 13, etc).

The pedestal of the phallus (M. LII. 245, 246, 247).

- (2) Etat sāmānyam uddiṣṭaṁ prāsādasya hi lakṣhaṇam |
Līṅga-mānam ato vakshye pīṭho līṅga-samo bhavet ||
Dvāravat pīṭha-madhye tu śeṣaṁ sushirakaṁ bhavet ||
(Garuḍa-Purāṇa, chap. 47, v. 11, 16).

The pedestal or the Yoni part of the Līṅga. :

- (3) Līṅga-viṣhkambha-mānena bhaved dvi-tri-chatur-guṇaḥ |
Tathā pañcha-guṇo vāpi pīṭha-vistāra iṣhyate ||
(Kāmikāgama, L. 45, see also v. 44, 47, 48, 50).

Ibid. xxviii. 18 (altar) :

Brahma(-me)va madhyame bhāge pīṭhaṁ parikalpayet ||

Ibid. xxxv :

Pañcha-daśa-karāntaṁ tu kuryād āvṛita-maṇḍapam || 99

Maṇḍapena vinā vāpi tena mānena pīṭhikā |

Vibhadrā vā sabhadrā vā kartavyā mālīkā budhaiḥ || 100

Here 'Pīṭhikā' would indicate the projecting part of the basement, resembling the Buddhist railing round a tree, etc.

- (4) Yāval līṅgasya viśvakambhaṁ tri-guṇaṁ pīṭha-vistaram ||
 Pūjāmśaṁ dvi-guṇaṁ pīṭhaṁ tri-guṇaṁ vā viśeshataḥ ||
 Pīṭhasya tri-guṇaṁ garbhaṁ ta(t)-tri-bhāgaika-bhittikam |
 (Suprabhedāgama, xxxi. 9, 11, 12).

- (5) Bhāga-dvayaena pratimā tri-bhāgīkritya tat punaḥ |
 Pīṭhikā bhāgataḥ kāryā nātinīchā na chochchhritā || 25
 Pīṭhikā lakṣhaṇaṁ vakshye yathāvad anupūrvaśaḥ |
 Pīṭhochchrāyaṁ yathāvach cha bhāgān shoḍaśa kārayet || 1
 Bhūmāvekaḥ pravishṭaḥ syāch chaturbhir jagatī matā |
 Vṛitto bhāgas tathaikaḥ syād vṛitaḥ paṭala-bhāgataḥ || 2
 Bhāgaḥ tribhis tathā kaṇṭhaḥ kaṇṭha-paṭṭas tu bhāgataḥ |
 Bhāgābhyāsam ūrdhva-paṭṭas cha śeṣa-bhāgena paṭṭikā || 3
 Pravishṭaṁ bhāgam ekaikaṁ jagatīm yāvad eva tu |
 Nirgamaṁ tu punas tasya yāvad vai śeṣa-paṭṭikā || 4
 Vāri-nirgamanārthaṁ tu tatra kāryaḥ praṇālakaḥ |
 Pīṭhikānāṁ tu sarvāsāṁ etat sāmānya-lakṣhaṇam || 6
 Pūrṇa-chandrā vajrā cha padmā vārdha-śaśī tathā |
 Tri-koṇā daśamī tāsāṁ saṁsthānaṁ vā nibodhataḥ || 7
 Devasya yajanārthaṁ tu pīṭhikā daśa kīrtitāḥ || 19
 Līṅga-pūjā-pramāṇena kartavyā pīṭhikā budhaiḥ || 8

(Matsya-Purāṇa, chap. 258, v. 25 ; chap. 262, v. 1-4,
 6-7, 19 ; chap. 269, v. 8).

Vibhajya navadhā garbhaṁ madhye syāl līṅga-pīṭhikā |

(Ibid. chap. 269, v. 15).

- (6) Pañcha-hastasya devasya eka-hastā tu pīṭhikā ।

When the idol is 5 cubits high, its pedestal is one cubit.

(Agni-Purāṇa, chap. 42, v. 22).

- (7) “ One pedestal (pīṭha) on which the god and the goddess stood, (measuring) one muram and two viral in length, sixteen viral in breadth, and six viral in height. ”

(Inscrip. of Rajaraja, no. 30, para 7, H. S. I. I. vol. II. p. 137).

- (8) “ One pedestal (surmounted by) a lotus (padma-pīṭha) on which this (image of Pañchadeha Śiva) stood, (measuring) three viral and four torai in height, and fifteen viral and four torai square. ”

(Inscrip. of Rajaraja, no. 30, on a pillar of the south enclosure, para 4, H. S. I. I. vol. II. p. 138).

- (9) “ The hero Mādavan of Aṇḍagot this pīḍam (pedestal) made. ”

(Ep. Carnat. vol. x. Kolar Taluq, no. 109 b, Transl. p. 40).

“ He had a temple and a bali-pīṭha built for the god Chandraśekhara, the processional form of the god Śaṅkareśvara of Kergoḍi. ”

(Ibid. vol. VII. Tiptur Taluq, no. 72, Transl. p. 57).

- (10) “ Whose daughter, Vināpaṭi, having at this very place bestowed the entire gift of a Hiranya-garbha, and having made a pedestal (pīṭha) for the god with rubies. ”

(Sanskrit and Old Kanarese inscrip. no. XCIV, line 7, Ind. Ant. vol. x. p. 103).

- (11) “ He made petition at the feet of Vidyāranya-Śrīpāda, representing that in Śrīngapura, in (connection with) the dharmma-pīṭha (religious throne,—Śimhāsane dharmamaye, in the original) established by Saṅkarāchāryya (-chārya, in the original), there must be a maṭha and agrahāra. ”

Of this dharma-pīṭha (Śimhāsana) Mr. Rice further says: “ The Śringeri dharma-pīṭha or religious throne was established as is well known (refers to the inscription quoted above) by

Saṅkarāchārya, the great Śaiva reformer of the 8th century. It is situated on the left bank of the Tuṅgā river, in a fertile tract near the Western Ghats. The celebrated scholar Mādhava or Vidyāraṇya (forest of learning), author of the Veda-bhāṣhya, who was instrumental in founding the Vijayanagar empire in 1336, was the head of the establishment at that time." (Then is added that his brother was Sāyana, the well-known commentator of the Rig-Veda. The architectural characteristics are, however, not given).

(Ep. Carnat. vol. VI. Srīṅgeri Jāgir, no. 11, Transl. p. 95, last para ; Roman text, p. 195, line 1, 12 f ;
Introduct. p. 23, para 5).

- (12) " Possessor of thirty-two veḷāma, eighteen cities, sixty-four Yoga-piṭhas, and sixty-four ghaṭikā-sthānas. "

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 94, Transl. p. 61, line 7 f ; Roman text, p. 114, line 4 f).

- (13) Dvā-trimśat tu velāvuramum ashtādaśa-paṭṭanamum bāsashṭi-yoga-piṭhamum aruvattanālku-ghaṭikā-sthānamum |

" (The people of) the thirty-two sea-side towns, the 18 towns, 62 seats of contemplation, and 66 religious centres.....(held a convocation.) "

(Old Kanarese Insc. at Terdal, line 60, Ind. Ant. vol. XIV. pp. 19, 25).

- (14) " Having thirty-two veḷāma, eighteen cities, sixty-four yoga-piṭhas, and āśramas at the four points of the compass. "

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 118, Transl. p. 86, last para, line 6).

- (15) " Made a grant.....of the Mallasamudra village.....belonging to the Sādali throne (piṭhikā).

(Ep. Carnat. vol. X. Sidla-ghatta Taluq, no. 94, Transl. p. 194, last para).

- (16) Piṭhī—a pedestal (Ranganath Insc. of Sundara-pandya, v, 19, Ep. Ind. vol. III. pp. 13, 16).

(17) Purāṇa-piṭhe piṭhāntaram sa chaturam vidhivad vidhāya ।

(Chebrolu Inscript. of Jaya, postscrip. line 7-8, Ep. Ind. vol. v. pp. 150, 151).

(18) Piṭhikā—a platform of stone (see Specimens of Jain sculptures from Mathura, plate III, Ep. Ind. vol. II. p. 320).

PRITHIVĪ-DHARA—A type of oval building.

(1) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

PUNḌARĪKA—A class of the seven-storeyed buildings.

(M. xxv. 3-23, see under Prāsāda).

PURA—A house, an abode, a residence, the female apartments, a storehouse, an upper storey, a castle, a fortress, a village, a fortified town, a city, a wall, a rampart.

A village (M. ix. 215, etc), a town (M. x. 39, etc).

Grāmādinām nagarādinām pura-pattana-kharvaṭe ।

Koṣṭha-kolādi-sarveshām garbha-sthānam ihochyate ।

(M. XII. 168-169).

Kheṭānām cha purāṇām cha grāmānām chaiva sarvaśaḥ ।

Trividhānām cha durgānām parvatodaka-dhanvinām ॥

Param ardhārdham āyāmaṁ prāg-udak-plavanam puram ॥

Chatur-aśra-yutam divyam prasastam taiḥ puram kṛitam ॥

(Brahmaṇḍa-Purāṇa, part I, 2nd anuśaṁgapāda, chap. 7, v. 105, 107, 108, see also v. 93).

Pura-madhyam samāśritya kuryād āyatanam raveḥ ।

(Bhaviṣya-Purāṇa, chap. 130, v. 40).

(4) Karkkoṭādhīna-rakṣam svapuram idam atho nirmame Jāvṛi-shākhyam—"then built this town of his named Jāvṛiśa, the protection of which was entrusted to Karkoṭa."

(Buddhist Stone Inscript. from Sravasti, line 4-5, Ind. Ant. vol. xvii. pp. 62, 63).

(5) Jagapāla-puram jātam kṛite deśe punar nṇave—in the newly recreated site, the town of Jagapāla grew up (i.e. was built).

(Rajim Inscript. of Rajapal, line 12, Ind. Ant. vol. xvii. p. 140).

- (6) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa mukha-pura-pattana-rājadhānī), on whatever side one looked in these nine forms did the Kuṇṭala-deśa shine."

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines ; Roman text, p. 214, line 27 f).

- (7) "The three puras belonging to the great royal city (? rājadhānī) Balligāve."

(Ep. Carnat. vol. VII. Shikārpur Taluq, no. 99, Transl. p. 66, last two lines).

PURATO-BHADRA—(see Mukha-bhadra)—The front tabernacle, a porch, a portico, a vestibule.

Deva-śrī-śaśibhūṣaṇasya (i. e., of Śiva) kṛtvā devālayaṁ kāritaṁ yugmaṁ maṇḍapa-sobhitaṁ cha purato-bhadraṁ pratolyā saha ।

"I have not been able to find purato-bhadra in the Kośas to which I have access, but sarvato-bhadra is described as a kind of house (?) with 4 doors facing the 4 quarters (here refers to Ram Raz's Essay on Architecture of the Hindus, 1834, p. 43 ; here a *village* called sarvato-bhadra is described not a *house* of the same name). From this I infer that a purato-bhadra was a building with only one door in front." Mr. Hira Lal.

But there does not seem to be much doubt that Purato-bhadra and Mukha-bhadra are identical and that they are an essential

part of the ancient Hindu buildings, resembling more or less the front tabernacle.

(Kanker Inscript. of Bhanudeva, v. 7, Ep. Ind. vol. ix. pp. 127, 125, and note 4).

PURI(-Ī)—A temple, an adytum, a building, a town.

(The second Praśasti of Baijnath, v. 25, Ep. Ind. vol. i. pp. 117, 114; see also no. 32).

PURUSHĀÑJALI—The palm of a man. It refers to foundations upon which buildings of one to twelve storeys are stated to be erected.

Khānayed bhūtalaṁ śreṣṭhaṁ purushāñjali-mātrakam |

Jalāntaṁ vā śilāntaṁ vā..... | (M. XVIII. 6-7).

The depth is stated here to reach water or stone under ground.

Hence the expression seems to imply a depth measured by the height of a man with uplifted arms.

The following passage seems to be a parallel instance :

Chihnam api chārdha-purushe maṇḍuka-pāṇḍuro'tha mṛit-pītaḥ |

Puṭa-bhedakaś cha tasmin pāshāṇo bhavati toyam adhaḥ ||

Commentary : purusha-śabdenordhva-bāhuḥ purusho jñeyah, sa cha viṁśat-yadhikam aṅgula-śataṁ bhavati—by the word 'purusha' is to be understood the man with uplifted arms, that is, 120 aṅgulas(or 5 cubits).

(Bṛihat-saṁhitā, LIV. 7, J. R. A. S., N. S., vol. vi. p. 301, note 1).

PUSHKARA—A blue lotus, a part, a portion, water, a cage, a type of building.

The fore-part of the nose (M. LXV. 84).

A class of buildings (Kāmikāgama, XLV. 61, 63, see under Mālikā).

PUSHKARINĪ—(see Taḍāga and Vāpi)—A tank, a lotus-pool.

Datīa putreṇa thāi Noreṇa pukaraṇi karavita savrasapaṇa puyae |

“ By the son of Datī, the Thera Nora, a tank was caused to be made for the worship of all snakes. ”

(New Kharoshti Inscript. from Swat, Ind. Ant. vol. xxv. p. 141, and vol. xxxvii. p. 66).

PUSHKALA—A class of storeyed buildings, a type of pent roof, a tree.

A class of the two-storeyed buildings (M. xx, 94, 42-43, see under Prāsāda).

A tree (M. xv. 354, etc).

A kind of pent roof (M. xviii. 188).

PUSHPAKA—A flower, the car of Kubera, a bracelet, a type of pavilion, a class of buildings.

A pavilion with sixty-four pillars (Matsya-Purāṇa, chap. 270, v. 7, see under Maṇḍapa).

A class of buildings, rectangular in plan and named (1) Ba(va)labhī, (2) Gṛiharāja, (3) Śālāgriha or Śālāmandira, (4) Viśāla, (5) Sama, (6) Brahma-mandira or Brahma-bhuvana, (7) Prabhava, (8) Śivikā, and (9) Veśma :

(1) Agni-Purāṇa (chap. 104, v. 11, 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 2-22, 26-27, see under Prāsāda).

PUSHPA-PATṬA—A flower-plate, a turban, a head gear, a tiara, a diadem.

(M. lxix. 16, see details under Bhūṣhaṇa).

PUSHPA-PUSHKALA—A class of bases.

(M. xiv. 97-112, see the lists of mouldings under Adhishṭhāna).

PUSHPA-BANDHA—A type of window.

(M. xxxiii. 584, see under Vātāyana).

PUSHPA-BANDHANA-MANḌAPA—A detached building where flowers are garlanded for the worship of the deity.

Pushpa-danta-pade chaiva pushpa-bandhana-maṇḍapam |

(M. xxxii. 42).

PUSHPA-BODHAKA—A type of capital.

(M. xv. 155-168, see under Stambha).

PUSHPA-BHADRA—A pavilion with sixty-two pillars.

(Matsya-Purāṇa, chap. 270, v. 7, see Maṇḍapa).

PUSHPA-RATHA—A chariot.

(Abulala-perumal Inscript. of Champa, line 3-4, Ep. Ind. vol. iii. p. 71).

PUSHPA-VĀṬIKĀ—(see Vāṭikā)—A garden, a bower, an arbour.

Uttare saralais tālaiḥ śubhā syāt pushpa-vāṭikā |

(Matsya-Purāṇa, chap. 270, v. 29).

PUMLIṄGA—(see Saṁchita)—A class of buildings with the six main component parts (see under 'Shad-varga') and with terraces, a masculine type of building, a division of the architectural and sculptural objects as distinguished from the feminine (strīliṅga) and neuter (napuṁsaka) types.

Alinda-sahitaṁ shad-varga-sahitaṁ cha yad arpitam |

Saṁchitaṁ proktaṁ puṁliṅgaṁ tad ghanī-kṛitaṁ ||

Devānām asurāṇām cha siddha-vidyādhareshv-api |

Raksha-gandharva-yakshāṇām prāsastānām cha janminām
(bhogyam) ||

(Kāmikāgama, XLV. 8, 9).

See the Mānasāra and the Āgamas under Prāsāda, and compare Strīliṅga and Napuṁsaka.

PŪRAṆA-KAMBA—A vase, a moulding.

“The panel or flat part of the back wall of each recess between the projecting tower-like compartments, is ornamented by a vase or some very florid object called ‘pūraṇa-kambam.’”

(Gaṅgai-Koṇḍa Puram Temple, Ind. Ant. vol. IX. p. 118, c. 2, para 4).

PŪRTA—A well, a pond, a step-well.

(1) Pūrtam vāpī-kūpa-tadākādīkam—(the word) pūrta implies the step-well, well, and pond, etc.

(2) Vāpī-kūpa-tadākādi-devatāyatanāni cha |

Anna-pradānārāmāḥ pūrtam ity-abhidhīyate ||

The step-well, well, pond, and the temple, (and) the pleasure-house (alm-house, hotel) where food is given (gratis)—these are called the pūrta.

(3) Vāpī-kūpa-tadākādi-pūrtam āyatanāni cha |

Svarga-sthitiṁ sadā kuryāt tadā tat pūrta-sajñitam ||

The step-well, well, pond and temples are pūrta. It always ensures the residence in heaven (for the doer); it is for this reason designated as pūrta.

(Quotations from the commentary, Kāśyapa, on the Bṛihat-saṃhitā, LVI. 2, J. R. A. S., N. S., vol. VI. p. 316-37, note 1).

(4) Vāpi-kūpa-taḍāgādi-devatāyatanāni cha |

Anna-pradānārāmāḥ pūrttam āryāḥ prachakshate ||

(Ep. Ind. vol. IV. p. 318, note 3).

PRISHṬHA-SŪTRA—The plumb-line drawn by the back-bone.

(M. LXVII. 80, see under Pralamba).

PECHAKA—An owl, the tip or root of an elephant's tail, a couch, a bed, a shelter on a street.

In connection with streets in a village :

Pechakam vātha pīṭham vā rathyā yuktaṃ tu vinyaset |

(M. IX. 423, etc).

POTA(-I)KĀ—(Pottikā)—A part of a column, the site of a house.

Tat-samotsedham potikālāṅkṛiti-kriyā |

(Kāmikāgama, LIV. 11).

Potikāntāvalambam vā tulāntaritam antaram | (Ibid. 23).

Pottikā (ibid. LV. 69, see under Makara-toraṇa).

A part of the bottom of a column (Suprabhedāgama, XXXI. 60, see under Stambha).

POTRA—A moulding, an architectural object resembling the snout of a hog or a ploughshare.

In connection with joinery :

Karkaṭāṅghrivat kṛtvā potra-nāsāṅghrīm veśayet |

(M. XVII. 143).

PAUSHTIKA—(see Utsedha)—A height which is $1\frac{1}{4}$ of the breadth, a class of buildings.

See Mānasāra (XXXV. 22-26) and compare Kāmikāgama (L. 24-28) under Adbhuta.

A class of the two-storeyed buildings (M. XX. 93, 19-25, see under Prāsāda).

PRAKOSHṬHA-(KA)—The fore-arm, a hall, a room near the gate of a palace, a court, a quadrangle, a part of the door-frame.

Ekāṁśam madhya-bhadram tu madhye yuktyā prakoshṭhakam |
(M. xxvi. 108).

The fore-arm :

Prakoshṭham shodāśāṁśam syāt talam ashtāṁśam āyatam |
(M. lvii. 26, etc).

PRACHCHHĀDANA—A covering, a canopy, the roof, an entablature.

A synonym of the entablature (M. xvi. 18, see under Prastara).

In connection with the three-storeyed buildings :

Prachchhādanopari stambham karna-harmyādi-maṇḍitam |
(M. xxi. 9).

The roof :

Prastarasyopari-deśe karna-harmyādi-maṇḍitam |
Yuktyā prachchhādanam kuryāt sudheshtakādi-gulodakaiḥ |
(M. xxxi. 69, 72).

Pādam vāyate taulim kuryād yuktyā vichakshaṇaḥ |
Tad-ūrdhve jayantikaṁ kuryāt tat-tat-prachchhādanānvitam |
(M. xxxiii. 373-374).

Prachchhādanāṅkaṇam kuryān na prachchhādanam eva cha |
(M. xxxv. 295).

Prachchhādanam yathā-harmye dvāram kuryāt tathaiśake |
(M. xxxviii. 7).

Prastaroiccham iti proktaṁ prachchhādanam ihochyate |
Prāsādādini(-nāṁ) sarveshām prachchhādanādi-lakṣaṇam |
Etat prachchhādanam gehe proktaṁ mama munīśvaraiḥ |
Anyat-vāstuni(-nāṁ) sarveshām prachchhādanam ihochyate |
(M. xvi. 120-121, 143-144; the proposed
description, ibid. 121-142, 145-168, 170-204).

The materials of which they are constructed :

Kevalam cheshtakā-harmye dāru-prachchhādanānvitam |
Silā-harmye silā-taulim kuryāt tat tad viśeshataḥ |

From this passage especially, it appears that the term prachchhādana indicates the roof of a building.

(Ibid. 133-134).

PRANĀLA(KA)—The drip or channel-like part of the pedestal of the Liṅga (phallus), a gutter, a canal, a patter, a bracket.

(1) Vāri-nirgamanārtham tu tatra kāryaḥ praṇālakah ।

Therein (in the pedestal) should be made the praṇāla (gutter) as an out-let for water.

(Matsya-Purāṇa, chap. 262, v. 6).

Ardhāṅgula-bhruvo-rājī praṇāla-sadriśī samā ।

(Ibid. chap. 258, v. 37)

(2) A square or round platter or bracket to which a spout is attached for ornamental purposes :

Aisānyām praṇālam syāt pūrvasyām vā prakīrtitā ॥

See Mānasara, LII. 298, etc.

(Kāmikāgama, LV. 82).

PRANĀLA (-LIKĀ, -LĪ)—A canal, a spout, a conduit, a water-course, a drain.

(1) Piṭuḥ puṇya-vivṛiddhaye kārītā sat-praṇāliyam.... ।

This conduit has been built....for the increase of his father's spiritual merit."

(Inscrip. from Nepal, no. 8, Vibhuvārman's
Inscrip. line 2 f. Ind. Ant. vol. IX. p. 171. c. 2).

(2) Kūgrāme praṇālikāyās cha khaṇḍa-sphuṭita-samādhānārtham—
"for repairing the spout of the water-course in Kūgrāma."

(Ibid. no. 11, line 15, p. 174).

PRATIKA(-Ī)—A moulding.

(1) A moulding of the base (M. XIV. 39, 138, 148, etc, see the lists of mouldings under Adhishṭhāna).

A moulding of the column (M. XV. 217, XXXIII. 225, etc).

(2) Pratīm niveśayet tasya tri-tri-bhāgaika-bhāgataḥ ॥

Anyayoś chārdha-chandrābhā prati kāryā dvijottamāḥ ॥

(Kāmikāgama. LIV. 44, 46).

PRATI-KRAMA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. XIV. 44-64, see under Adhishṭhāna).

Vedikeyaṁ tu sāmānyā kuṭṭimānām prakīrtitā ।

Pratikramasya chotsedhe chatur-vimśati vibhājite ॥

(Vāstu-vidya, ed. Ganapati Śastri, IX. 19) .

Pratikramam viśeṣheṇa kartavyam pāda-bandhavat ||

(Suprabhedāgama, xxxi. 26, see the details under Pāda-bandha).

PRATI-BANDHA—A moulding of the base.

(M. xiv. 324, see the lists of mouldings under Adhishṭhāna).

PRATI-BHADRA—One of the three classes of the pedestals, the other two being Mañcha-bhadra and Vēdi-bhadra ; it has four types differing from one another in height and in the addition or omission of some mouldings.

(M. xiii. 53-89, see the lists of mouldings under Upapīṭha).

PRATIMA—A moulding, an architectural object.

In connection with foundations :

Brahma-garbhāṃ iti proktaṃ pratimaṃ tat sva-rūpakam |

Evam tu pratimaṃ proktaṃ etad garbhopari nyaset |

(M. xii. 149, 166).

A moulding of the base (M. xiv. 61, 137, 279, see the lists of mouldings under Adhishṭhāna).

PRATIMĀ—An image, an idol, a bust, a statue.

(1) Mānasāra, chap. LXIV (named Pratimā):

Description of the images of the sixteen attendant deities of the Viṣṇu temple (lines 1-92).

Cf. Pratimāṃ lohajaṃ choktaṃ tathā ratnaṃ tu vinyaset |

(M. lxx. 100).

Pratimādhikāra (M. lxxvii. colophon).

(2) An image or idol (Bṛihat-saṃhitā, lvi. 16. J. R. A. S., N. S., vol. iv. p. 318).

(3) Eka-hastā dvi-hastā vā tri-hastā vā pramāṇataḥ |

Tathā sarvā tri-hastā cha savituh pratimā śubhā ||

(Bhaviṣya-Purāṇa, chap. 132, v. 1).

(4) Athātāḥ saṃpravakṣyāmi sakalānām tu lakṣaṇam |

Sarvāvayava-dṛśyatvāt pratimā tv-iti chochyate ||

Īśvaraḍi-chatur-mūrttiḥ paṭhyate sakalāṃ tv-iti ||

(Suprabhedāgama, xxxiv. 1-2).

- (5) Aṅguṣṭha-parvād ārabhya vitastir-yāvad eva tu ।
 Gṛiheshu pratimā kāryā nādhikā śasyate budhaiḥ ॥
 Āśhoḍaśā tu prāsāde karttavyā nādhikā tataḥ ।
 Madhyottama-kanishṭhā tu kāryā vittānusārataḥ ॥
 Dvārochehhrāyasya yan-mānam asṭadhā tat tu kārayet ।
 Bhāgam ekaṁ tatas tyaktvā pariśiṣṭaṁ tu yad bhavet ॥
 Bhāga-dvayena pratimā tri-bhāgikṛitya tat punaḥ ।
 Pīṭhikā bhāgataḥ kāryā nāti nīchā nachochehhrītā ॥

(Matsya-Purāṇa, chap. 258, v. 22-25).

- (6) Vinirmmitā rājate Chaṁkirājena Supārśva-pratimā uttamā—
 “the excellent image of Supārśva made by Chaṁkirāja
 adorns there.”

(Honwad Inscrip. of Somesvara I, line 32, Ind.
 Ant. vol. XIX. p. 273).

- (7) “An image (pratimā) may be very lofty and yet have no
 beauty, or it may be lofty and of real beauty, but have no
 dignity; but height, true beauty and exceeding dignity
 being all united in him, how highly is he worthy of worship
 in the world, Gommaṭeśvara, the very form of Jina himself.”
 “Should Maya address himself to drawing a likeness, the
 chief of Nāka-loka (Indra) to look on it or the Lord of
 serpents (Ādiśeṣha) to praise it, it is unequal; this being so,
 who else are able to draw the likeness, to look fully upon or
 praise the unequalled form of the southern Kukkuṭeśa with
 its wondrous beauty.”

(Ep. Carnat. vol. II. Vindhyagiri Inscrip. no. 85,
 Transl. p. 154, line 13 f. Roman text, p. 67 f).

- (8) “In the presence of these gods, setting up the stone images
 (śilā-pratimā) of the crowned queen Lakshmīvilāsa, the
 lawful queen Kṛishṇa-vilāsa, and the lawful queen Rāma-
 vilāsa, together with my own.”

(Ep. Carnat. vol. IV. Chāmarajnagar Taluq. no. 86,
 Transl. p. 11, para 3; Roman text, p. 18, para. 1,
 last three lines).

- (9) Vichitiye Jina-dāsiya pratima Bhagavata pitāmahasa pratima pratishṭhāpita ।

(Mathura Inscrip. no. 16, line 2 ; Bitha Inscrip. no. C, line 1-3 ; Cunningham, Arch. Surv. Reports, vol. III. pp. 34, 48).

- (10) “ In the highly celebrated Somanātha-pura he made a great temple, setting up therein according to all the directions of the Āgama the various incarnations of Vishṇu,—and shone with the fame he had acquired, Soma-chamupati, the Gāyi-govaḷa. Under the profound name of Prasanna-chenna he set Keśava on the right hand side, and the source of world’s pleasure, his form Gopāla, the lord who fills the mind with joy, Janārdha,—these three forms, united among themselves, were the chief in the Vishṇu temple in that pura. A cause of all manner of festivity were all the various forms around the enclosure, as they were all exhibited in different ways : the Matsya and others, all the ten incarnations, Keśava and others, Saṅkarshaṇa and others, twelve in name, Nārāyaṇa and others to the number of thirty-four, including eighteen, Kṛishṇa and others ; Gaṇapa, Bhairava, Bhāskara, Vishvakṣena, Durggi, and such gods numbering seventy-three adorned the Vishṇu temple in the middle of pura. And in the south-east of the pura Soma-daṇḍādhipa set up Bijjaleśvara, Perggaḍeśvara, Revaleśvara, and Bayiraleśvara, with Somanātha Śiva-liṅga in the middle,..... And he set up Bhava named Nṛisimheśvara, Yoga-Nārāyaṇa and Lakshmī-Nṛisimha in the middle of the Kāverī at Somanāthapura.

(Ep. Carnat. vol. XI. Dāvaṇagere taluq, no. 36, Transl. p. 46, para 3, line 7 f., Roman text, pp. 76, 77).

PRATIMĀ-MANḌAPA—A detached building used as a temple, a pavilion.

(M. XXXIV. 55).

PRATI-MUKHA—A moulding of the base.

(M. xiv. 102, see the lists of mouldings under Adhishthāna).

PRATI-PAṬṬA—(see Paṭṭa)—A moulding, a band, a plate, a slab, a tablet.

(Vāstu-vidyā, ix. 23-24, see under Paṭṭa).

PRATI-RŪPA—A moulding of the entablature.

(M. xvi. 45, see the lists of mouldings under Prastara).

PRATI-VAKTRA—A moulding of the base.

(M. xiv. 118, see the lists of mouldings under Adhishthāna).

PRATI-VĀJANA—A concave moulding resembling the cavetto.

See Fletcher (Hist. Arch. p. 101).

It is "the same thing in the pedestal to answer to the vājana; its form though generally rectangular, is sometimes, when placed in cornices, found to be externally a little more inclined to one side than to the other, and in this situation it resembles the cavetto." (Rām Rāz, Ess. Arch. Hind. p. 25).

Ālīngāntaram chordhve prati vājanam uchyate ।

(M. XLV. 111).

A moulding of the pedestal (M. XIII. 58, 93, 111, etc., see the lists of mouldings under Upapītha).

A moulding of the base (M. xiv. 39 etc.; see the lists of mouldings under Adhishthāna).

PRATIŚRAYA—Help, a shelter-house for travellers, a dwelling house, a residence, a sacrificial hall, an assembly.

- (1) Satra-prapā-pra(ti)śraya-vṛishotsargga-vāpī-kūpa-tadarāma-devāla-yādi-karaṇopakaraṇārtham iha—"for the purpose of (supplying) requisite materials for preparing alms-house (feeding establishment), a place for distributing water gratis to travellers, a shelter-house for travellers, a Vṛishotsargga (see below Ind. Ant. vol. XII. p. 142), reservoirs, wells, tanks, orchards, temples, etc."

(Cambay Plates of Govinda IV, line 58,

Ep. Ind. vol. VII. pp. 41, 46, note 8).

- (2) Chatus-sālāvasadha-pratiśraya-pradana ārāma-taḍāga-udapāna-kareṇa—"has given the shelter of quadrangular rest-houses, has made wells, tanks, and gardens."

(Nasik Cave Inscript. no. 10, line 2, Ep. Ind. vol. VIII. pp. 78, 79).

"But Pratiśraya, as I have stated in a note (Nāsik Inscription, the International Congress of the Orientalists held in London in 1874) is what is in these days called an annasattra, i. e. a house where travellers put up and are fed without charge." Dr. Bhandarkar, and compares :

- (3) Hemādri (p. 152) : Pratiśrayah pravāsinām āsrayah, i. e., a shelter house for travellers.

- (4) Vahni-Purāṇa (p. 673, quoted also by Dr. Hoernle):

Pratiśrayam suvistīrṇam sad-annam sujālānitam ।

Dīna-nātha-janārtthāya kārayitvā grīham śubham ।

Nivedayet pathisthebhyaḥ śubha-dvāram manoharam ॥

"Having caused to be constructed for poor and helpless persons a pratiśraya (in the shape of) a good house, very commodious (wide), having food and plentiful water, provided with a good door, and charming, he should dedicate it to travellers."

(Ind. Ant. vol. XII. p. 142, c. 1-2).

PRATĪ—(see Prati)—A moulding.

PRATOLĪ—A gate-way sometimes provided with a flight of steps, a small turret, the main road of a town.

- (1) Rathyā pratolī viśikhā syāch chayo vapram astriyām ।

(Amarakosha, II. ii, 3).

- (2) Trimśad-daṇḍāntaram cha dvayor aṭṭālakayor-madhye saharmya-dvi-talām dvy-ardhāyāmāṁ pratolīm kārayet ।

Aṭṭālaka-pratolī-madhye tri-dhānushkādhishṭhānam sāpi-dhāna-chehhidra-phalaka-samhatam indra-kośam kārayet ।

Prākāram ubhayato maṇḍalakam adhyardha-daṇḍam kṛitvā pratolī-shaṭ-tulāntaram dvāram niveśayet ।

(Kauṭīliya-Arthaśāstra, chap. XXIV. paras 8, 9, 15, pp. 52, 53).

(3) Mahābhārata (Cock) :

XIV. 25, 21 : Tam cha śāla-chayam śrīmat sampratolī-
sughaṭṭitam ।

XII. 69, 55 : Parikhās chaiva kauravya pratolir nishkūṭāni cha ।

(4) Rāmāyaṇa (Cock) :

II. 80, 18 : Pratolīvara-śobhitāḥ (niveśāḥ) ।

V. 3, 17 : (Laṅkā) pāṇḍurābhīḥ pratolībhir
uchchābhīr abhisamvṛitām ।

VI. 75, 6 : Gopurāṭṭa-pratolishu charyāsu vividhāsu cha ।

(5) See "The Sanskrit Pratolī and its new Indian derivatives."
(J. R. A. S. vol. XIX. July, 1906).(6) Kṛitvā ābhirāmām muni-vasati svargga-sopāna-
rūpām kaubera-chchhanda-bimbām sphaṭika-maṇḍalā-
bhāsa-gaurām pratolīm ।

"Having made a gateway, charming (and) the abode
of Saints, (and) having the form of a staircase leading
to heaven (and) resembling a (pearl)-necklace of the kind
called Kauberachchhanda, (and) white with the radiance of
pieces of crystalline gems."

"That the word (pratolī) has the meaning in the present inscrip-
tion of a gateway with a flight of steps seems to be shewn by
the comparison of the pratolī with a svarga-sopāna or flight
of steps, or ladder, leading to heaven, and by its being
described as white with the radiance of pieces of crystalline
gems (in the stones of which it was constructed)."

(Bilsad stone pillar Inscript. of Kumaragupta, line
10, C. I. I. vol. III. F. G. I. no. 10, pp. 44,
45, 43, and note 1).

(7) Hammīra vīra kva sa tava mahimā nirdīśanti dhvajāgrair-
divyākāra-pratolī-hṛidayami-bhuvo nirmītā Kilhaṇena ।

Āstām tāvat pratolī tad-upavirachitam koṣṭhaka-dvām-dvām
etat prochchair ālāna-yugmam Vijaya[vara]kareḥ śatru-
lakshmās cha sadma ।

(Hansi stone Inscript. of Prithvirāja, V. S. 1224,
v. 5. 6, Ind. Ant, vol. XL. pp. 19, 17).

- (8) Asyām uttuṅga-śṛiṅga-sphuṭa-śaśi-kirāṇa-(svetābhāsa-sanāthaṁ-ramyārāma) pratolī-vividha-jana-pada-strī-vilā-sābhirāmam ।

“In this (city of Benares there was) a place, renowned on earth (bathed in the white light) of the bright rays of the moon (as they fell on its) lofty turrets ; charming with the gracefulness of the wives of the various inhabitants of the (beautiful and extensive, lit. whose extent was charming) streets.”

(Benares Inscip. of Pantha, v. 2, Ep: Ind. vol. ix. pp. 60, 61).

- (9) Deva-śrī-śaśi-bhūṣaṇasya kṛitinā devālayam kṛitam yugmaṁ maṇḍapa-śobhitam cha purato-bhadraṁ pratolyā saha ।

“Caused to be built two temples of the god whose ornament is the moon (viz. Mahādeva), together with halls, a purato-bhadra with a gateway.”

(Kanker Inscip of Bhanudeva, v. 7, Ep. Ind. vol. ix. pp. 127, 128, 125, note 3).

PRATYAṄGA—A minor limb, a moulding of the entablature.

(Kāmikāgama, LIV. 2, see under Prastara).

PRATYŪHA—(see Ūha)—A supporting member, a moulding, an architectural object.

PRATHAMĀSANA—The throne for the preliminary coronation.

Cf. Prathamābhisheka-yogyam syāt prathamāsanam eva cha ।

(M. XLV. 2-3).

PRADAKSHIṆA—A surrounding terrace or verandah, a circumambulating path round a temple, a circular road round a village or town.

- (1) Śikharārdhasya chārdhena vidheyā tu pradakṣhiṇā ।

Garbha-sūtra-dvayam chāgre vistāro maṇḍalasya tu ॥

(Matsya-Purāṇa, chap. 269, v. 4).

- (2) Pradakṣhiṇam bahiḥ kuryāt prāsādādishu vā na vā ।

(Agni-Purāṇa, chap 104, v. 9).

- (3) Śikharārdhasya chārdhena vidheyās tu pradakṣhiṇā ।

(Garuḍa-Purāṇa, chap. 47, v. 8).

See Matsya-Purāṇa above ; this line is identical, except that it is used in the plural number here.

- (4) “ The procession-path round the cell—called Pradakshiṇa—as that round apse, remained for some centuries as a common but not a universal feature. The verandah disappeared. Round a windowless cell it was useless, and the pillared porches contained in themselves, all the elements of shelter or of the shadow that were required.”

(Fergusson, Hist. of Ind. and East. Arch. p. 221).

- (5) “ In the pradakshiṇa or passage behind images, are other two gratings over shafts from the lower hall.”

(Ahmadabad Arch. Burgess, Arch. Surv. new Imp. series, vol. XXXIII. p. 87).

PRADAKSHIṆA-SOPĀNA—A surrounding flight of steps.

(Kauṭīliya-Arthaśāstra, see under Sopāna).

PRAPĀ—(PRAPĀṆGA)—A shed on the road side for accommodating travellers with water, a place where water is distributed, a cistern, a tank, a building.

- (1) Kulluka (M. W. Dict): Pāṇīya-dāna-griha—a house where water is given (gratis).
 (2) Amarakosha (II. 5, 7): Āveśanam śilpi-śālā prapā pāṇīya-śālikā ।
 (3) A synonym of harmya (edifice) (M. II. 7).

In connection with the stair-case :

Prapāṅge pramukhe bhadre sopānam pūrva-pārśvayoḥ ।

(M. xxx. 105).

In connection with maṇḍapas (pavilions) :

Bhakti-mānam tathā bhitti-vistāram chāpy-alindakam ।

Prapāṅga-maṇḍapākāram pañcha-bhedam kramochyate ।

(M. xxxiv. 3-4, see also 15).

Madhye prachchhādanam kuryāt prapāṅgam vādhikalpayet ।

Tasya madhye cha raṅge tu mauktikena prapānvitam ।

Maṇḍapāgre prapāṅgam syāt . . . ।

(Ibid. 201, 218, 222, see also 224-225).

Maṇḍapasya bahir-deśe prapām paritas tu kārayet |

(Ibid. 290).

In connection with madhya-raṅga (central quadrangle or court yard) :

Devānām cha nṛipāṇām cha sthānakāsana-yogyakam |

Mukta-prapāṅga-mānam cha lakṣhaṇam vakshyate'dhunā |

Yad-ukta-madhyā-raṅge tu chatuṣ-triṃśad vibhājite |

Ekaikam-bhāga-hīnam syāt prapā-vistāram ishryate |

..... prapā-tuṅgam śivāṃsam syāt |

(M. XLVII. 1-4, 9).

In connection with the pedestals of the images of the Triad :

Prapā cha toraṇam vāpi kalpa-vṛikṣam cha saṃyutam |

(M. LI. 87).

(4) Prāg-vamśayor anya-vamśaiś cha nālikera-dalādibhiḥ |

Āchchhāditaḥ(-tā) prapā nāma prastaram chātra maṇḍapam ||

(Kāmikāgama, L. 88).

(5) Prapā(? pa)yās cha maṇḍapam—" hall for the supply of water."

(Inscrip. of the Chandella Viravarman, v 19,

Ep. Ind. vol. I. pp. 328, 330).

(6) Vāpi-kūpa-taḍāga-kuṭṭima-maṭha-prāsāda-satrālayān |

Sauvarṇa-dhvaja-toraṇāpaṇa-pura-grāma-prapā-maṇḍapān |

Vyadhāpayad ayaṁ Chaulukya-chūdāmaṇiḥ |

Here 'Prapā' does not, evidently, mean a tank, which idea is expressed by the words, vāpi, kūpa, and taḍāga.

(Sridhara's Devapattana Prāsasti, v. 10,

Ep. Ind. vol. II. p. 440).

(7) See Ranganath Inscrip. of Sundarapandya (verse 15, Ep. Ind.

vol. III. pp. 13, 16).

(8) Satra-prapā-prāśraya-vṛishotsargga-vāpī-kūpa-taḍārāma-devāla-yādi-karaṇopakaraṇārthaṁ cha |

Prapā—(?) a place of distributing water gratis (D. R. Bhandarkar).

(Cambay Plates of Govinda IV, line 58, Ep.

Ind. vol. VII. pp. 41, 46).

- (9) Nadīnām ubhato tīraṁ sabhā prapā-kareṇa—"erected on both banks shelters for meeting and such for gratuitous distributing of water."

(Nasik Cave Inscript. no. 10, line 2 f. Ep. Ind. vol. VIII. pp. 78, 79).

- (10) Aneka-devatāyatana-sabhā-prapārāmāvasatha-vihāra-kārayita—"who caused to be built many temples of the gods, halls, drinking-fountains, gardens, rest-houses, and (Buddhist) monasteries."

(Palitana Plates of Simhaditya, line 12, Ep. Ind. vol. XI. pp. 18, 19, note 3).

- (11) Dakṣhiṇa-diśābhāge kārāpitā vāpī tathā prapeyaṁ cha—"in the southern part there has been made an irrigation well also a watering-trough."

Tathā prapā-kshetraṁ dvitīyaṁ tathā grāme uttara-diśāyām—"in the northern part of the village there is given a second field, for the watering trough."

(Grant of Bhimadeva II, Vikrama Samvat 1266, lines 26, 27, 31, 32, Ind. Ant. vol. XVIII. pp. 113, 115).

- (12) "Āpāna cannot have here (Aśoka pillar-edict, VII, lines, 2-3) its usual meaning 'tavern, liquor-shop.' As professor Kern (Der Buddhism, vol. II, p. 385) assumes, it must denote a watering station. Probably the huts on the roads are meant, where water is distributed to travellers and their beasts gratis or against payment. The usual Sanskrit name is prapā." Dr. Bühler.

(Ep. Ind. vol. II. p. 274, i).

PRABHAVA—A type of rectangular building.

(Agni-Purāṇa, chap. 104, v. 16-17, see under Prāsāda).

PRABHĀÑJANA—A type of chariot.

(M. XLIII. 112, see under Ratha).

PRABHĀ—A canopy, a city.

Śailaṁ śobhita-śata-kumbha-vilasat kumbhaṁ mahā-maṇḍapaṁ prākāraṁ paramālikā-vilasitaṁ muktāmayīm cha prapā(-bhā)m t

“A great mahā-maṇḍapa of stone, resplendent with pitchers (? domes) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.” Dr. Hultsch.
 (Fourteen Inscip. at Tirukkovalur, no. K, Inscip.
 of Rajendradeva, line 1-2, Ep. Ind. vol. VII.
 pp. 145-6).

PRAMĀṆA—The measurement of breadth.

(M. LV. 3-6, see under Māna).

Pramāṇaṁ dirgham ity-uktaṁ mānonmāna-pramāṇataḥ ||

(Suprabhedāgama, xxxiv. 36).

PRALAMBA—The plumb-lines or the lines drawn through an image in order to find out the perpendicular and the horizontal measurement of the different parts of the body.

(1) See Bimbamāna (v. 73-91, 92-122, 123-138) under Tāla-māna.

(2) Mānasāra (chap. LXVII. named Pralamba) :

The instrument by means of which the plumb-lines are drawn is called Pralamba-phalakā. This is a square plank of four, three, two or one aṅgula in thickness with the sides equal to three-fourths or half of the length of the image (line 6). Another plank of the same size is made and used as the stool on which the image is placed. The other plank (Pralamba-phalakā) is fixed to the crown of the head of the image. The planks are kept level to each other. Some holes are made in the upper plank of the Pralamba-phalakā wherefrom are suspended some strings at the other end of which are attached small balls made of iron or stone (7-16). The number of holes and the strings suspended through the planks, by which the plumb-lines are determined, varies from five to eleven, according to the different postures and poses of the image. The five principal plumb-lines consist of one drawn from the centre of the upper plank corresponding to the crown of the head, and four on the four sides of the body (19). Two other lines drawn adjoining the right and left sides of the face make the number seven (20). Another

two lines drawn on the right and left sides of the back of the head make the number nine (22) ; and two lines drawn from the two arm-pits make the total of lines eleven (28).

The line drawn from the crown of the head (śikhā-maṇi) passes by the middle of the front, root and paṭṭa (band) of the diadem (mauli), middle of the forehead, eye-brows, nose, chin, neck, chest (hṛidaya), navel, sex-organ, root of the thighs, half-way between the knees, nalākas (ankles), heels, soles (feet) and two largest toes (32-40). The perpendicular and horizontal distances between the different parts of the body are described in detail (41-78, 99-139). The variations of these measurements are considered with regard to postures (1-96), namely, erect (sthānaka), sitting (āsana) and recumbent (śayana), and poses (98-140), called ābhaṅga, sama-bhaṅga, ati-bhaṅga and tri-bhaṅga (see under Bhaṅga). These plumb-lines are stated to be drawn only for the purpose of measuring :

Evam tu kārya-sūtram syāt lambayet śilpavittamaḥ । (91)

The principles and mechanism of plumb-lines followed by the European architects are almost similar. The following quotations from Vitruvius and Gwilt would throw more light on the point.

- (3) “ Agatharcus.....was the first who contrived scenery, upon which he left a treatise. This led Democritus and Anaxagoras, who wrote thereon, to explain how the points of sight and distance ought to guide the lines, as in nature, to a centre, so that by means of pictorial deception, the real appearances of buildings appear on the scene, which, painted on a flat vertical surface, seem, nevertheless, to advance and recede.” (Vitruvius, Book VII, Introduction).

“ This (levelling) is performed either with the dioptra, the level (libra aquaria) or the chorobates. The latter instrument is however the best, inasmuch as the dioptra and level are often found to be incorrect. The chorobates is a rod about

twenty feet in length, having two legs at its extremities of equal length and dimensions, and fastened to the ends of the rod at right angles with it; between the rod the legs are cross pieces fastened with tenons, whereon vertical lines are correctly marked, through which corresponding plumb-lines hang down from the rod. When the rod is set, these will coincide with the lines marked, and show that the instrument stands level." (Vitruvius, Book VIII, chap. VI).

- (4) "Plumb-rule, Plumb-line, or Plummets is an instrument used by masons, carpenters, (sculptors), etc., to draw perpendiculars or verticals, for ascertaining whether their work be upright, horizontal and so on. The instrument is little more than a piece of lead or plummet at the end of a string, sometimes descending along a wooden or metal ruler raised perpendicularly on another, and then it is called a level." (Gwilt. Encycl. p. 1241).

"The term 'level' is used substantively to denote an instrument which shows the direction of a straight line parallel to the plane of the horizon. The plane of the sensible horizon is indicated in two ways: by the direction of the plummet or the plumb-line, to which it is perpendicular; and by the surface of a fluid at rest. Accordingly, levels are formed either by means of the plumb-line, or by the agency of a fluid applied in some particular manner."

"They all depend, however, upon the same principle, namely, the action of terrestrial gravity. The carpenter's level consists of a long rule, straight on its lower edge, about ten or twelve feet in length, with an upright fixed to its upper edge, perpendicular to and in the middle of the length, having its sides in the same plane with those of the rule, and a straight line drawn on one of its sides perpendicular to the straight edge of the rule. This standing piece is generally

mortised into the other, and finally braced on each side to secure it from accident, and has its upper end kerfed in three places, viz. through the perpendicular line, and on each side. The straight edge of the transverse piece has a hole, or notch, cut out on the other side equal on each side of the perpendicular line. A plummet is suspended by a string from the middle kerf, at the top of the standing piece, to vibrate freely in the hole or notch when hanging at full length. When the straight edge of the level is applied to two distant points, with its two sides placed vertically, if the plummet hangs freely, and the string coincides with the straight line on the standing piece, the two points are level. If not, suppose one of the points to be at the given height, the other must be lowered or raised, as the case may require, till the string is brought to a coincidence with the perpendicular line. By two points is meant two surfaces of contact, as two blocks of wood, or the upper edges of two distant beams."

"The mason's level is formed of three pieces of wood, joined in the form of an isosceles triangle, having a plummet suspended from the vertex over a mark in the centre of the base." (Gwilt, Encycl. p. 1217).

PRALAMBA-PHALAKĀ—(see under Pralamba)—The square plank through which the plumb-lines are drawn.

PRALĪNAKA—A class of buildings, a column with 32 rectangular sides, i.e., 32-sided shaft.

Dvā-trimśat tu madhye Pralīnakah (Bṛihat-saṃhitā, LIII. 28).

Pralīnakam atah śṛiṇu..... ||

Śirshakam chatur-asraṃ tu pārśvayoḥ koṣṭha-samyutah |

Pañjaram nāsikā-yuktam sopānam pārśvayos tatah ||

Pralīnaka iti proktā (-ah)..... |

(Suprabhedāgama, xxxi. 46, 47, 48).

PRASTARA—The entablature. It comprises the parts of an order above a column. The assemblage is divided into three parts in the European architecture, namely, the architrave which rest immediately on the column, the frieze next over the architrave being the middle member, and the cornice which is the uppermost part. These three parts are again variously sub-divided.

(1) The entablature is stated to be half of the column :

Prastaram pāda-dī(-ai)rghyasya chārdha-mānena kārayet ।

Nyūnam vāpi chādhikam (?-kārdhikam) vāpi prastaram kārayed
budhaḥ ॥

Prastarokta-pramāṇam tu sarvaṁ kaṇṭhe vidhīyate ॥

(Kāmikāgama, xxxv. 27, 28, 29).

Ibid. chap. LIV. (named Prastara-vidhi) :

Three essential parts of the Prastara (entablature) :

Hinādhikam tu chāṅgānām prastarasya dvijottamāḥ ।

Pādāṅgānām tathā kuryād galāṅge cha masūrake ॥ 47

The pāda (foot, pedestal, base), gala (neck, middle part), and masūraka (lintel) would, apparently, correspond to the architrave, frieze, and cornice.

The mouldings of the Prastara (entablature) :

Uttaram vājanam chaiva musṭhi-bandham mṛṇālikam ॥ 1

Daṇḍikā valaya-kshudra-gopānāchchhādanam cha ।

Āliṅgāntarītā chaiva pratyaṅgam vājanam kramāt ॥ 2

Their comparative measurement :

Tr(i)yaṁśaikāṁśāṁśa-pañchaika-dvi-tri-bhāgaika-bhāgaiḥ ।

Tri-bhāgenaika-bhāgena upary-upari yojayet ॥ 3

Three kinds of the Prastara :

Etāni prastarāṅgāni tri-vidham chottaram bhavet ।

Khaṇḍottaram patra-bandham rūpottaram iha dvijaḥ ॥ 4

Their description (v. 5-6, see under those terms).

Further classification under Svastika, Vardhamāna, Nandya-varta and Sarvatobhadra (v. 7-8).

The other details of the Prastara (v. 9-46).

Ibid. LV. 204 (synonyms) :

Prastaram chaiva gopānam kapotaṁ mañcham eva cha ।
 Nivram ity-evam ākhyātaṁ prastarasya dvijottamāḥ ॥
 Prastara (entablature) compared with base, pillar, tower
 (karṇa), finial or dome (śekhara) :
 Pādāyāmam adhishṭhānaṁ dvi-guṇaṁ sarva-saṁmatam ।
 Pādārdham prastaram proktaṁ karṇaṁ prastaravat samam ॥
 Prastara-dvi-guṇāyāmaṁ śekharaṁ hi tam uchryate ॥
 Prastarād ūrdhva-bhāge tu karṇa-kūṭa-samāyutam ॥

(Ibid. xxxi. 28-30).

- (2) Vedikām prastara-samām shaḍ-amśīkṛitya bhāgaśaḥ ।
 (Vastuvidyā, ed. Ganapati Śāstri, ix. 23).
 Sva-sva-yonyā gṛihādīnām kartavyā dvāra-yonayaḥ ।
 Prastarottarayor madhyam pañchadhā vibhajed budhaḥ ॥
 (Ibid. XIII. 26, see also 28).

- (3)prastaram cha tataḥ śṛiṇu ।
 Prastarotsedha-mānaṁ tu pañcha-bhāga-vibhājitaṁ ॥
 Tri-bhāgaṁ uttarotsedhaṁ pādonottara-vājanam ।
 Eka-bhāgaṁ tad-ūrdhve tu kartavyā padma-paṭṭikā ॥
 Gaja-śreṇīm mṛiga-śreṇīm prastarānteshu yojayet ।
 Evaṁ prastaram ākhyātaṁ talaṁ prati viśeshataḥ ॥
 (Suprabhedāgama, xxxi. 72, 73, 74, see
 also v. 68-71, under Torana).

- (4) Mānasāra (chap. xvi. named Prastara) :

The height of the entablature as compared with that of the base is of six kinds (line 4). The former may be equal to the latter, or less by $\frac{1}{4}$, or greater by $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$; or twice (2-3); or in cubit measurement, these six kinds of height of the entablature begin with 7 cubits and end in $4\frac{1}{2}$ cubits, the decrement being by $\frac{1}{2}$ cubit (5-6). These six kinds of entablatures are respectively employed in the houses of the Gods, the Brahmins, the King or Kshatriyas, the Crown Princes, the Vaiśyas, and the Śūdras (8-9).

The height of the entablature as compared with that of the column may be half, three-fourths, equal, or greater by $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$ (10-12). These six heights of entablature should discreetly be employed (13). Another set of six heights is also prescribed : the height of the pillar being divided into 8 parts, 7, 6, 5, 4, 3, 2, may be given to that of the entablature.

These entablatures are divided into eight or rather nine classes, the details of which are given below :

I. 31 parts (ibid. lines 22-29) :

(1) Uttara (fillet)	....	....	....	$3\frac{1}{2}$
(2) Vājana (fillet)	....	....	....	1
(3) Valabhi(-bhī) (roof, capital)	....	....	....	4
(4) Vājana (fillet)	....	....	....	$1\frac{1}{2}$
(5) Uttara (fillet)	....	....	....	3
(6) Vājana (fillet)	....	....	....	1
(7) Kshudra-padma (small cyma)	....	....	....	1
(8) Mahā-padma (large cyma)	....	....	....	3
(9) Vājana (fillet)	....	....	....	1
(10) Kapota (corona)	....	....	....	7
(11) Ālīṅga (fillet)	....	....	....	1
(12) Antarita (fillet)	....	....	....	$\frac{1}{2}$
(13) Prastara (ovolo)	....	....	....	2
(14) Vājana (fillet)	....	....	....	$1\frac{1}{2}$

The projections of these mouldings are in most cases equal to them ; but in some cases they may be $\frac{3}{4}$, $\frac{1}{2}$, or $\frac{1}{4}$ of them.

II. 31 parts (ibid. lines 59-71) :

(1) Uttara (fillet)	....	....	....	3
(2) Kampa (fillet)	....	....	....	1
(3) Valabhī (roof, capital)	....	....	....	1
(4) Abja (cyma)	....	....	....	9
(5) Vājana (fillet)	....	....	....	$\frac{1}{2}$
(6) Mushṭi-bandha (band)	....	....	....	$2\frac{1}{2}$ (?2)

(7) Vājana (fillet)	....	....	$\frac{1}{2}$
(8) Mr̥ṇālikā (stalk)	....	....	2
(9) Kandhara (dado)....	....	....	1
(10) Kshepaṇa (projection)	....	....	1
(11) Padma (cyma)	....	....	1
(12) Vājana (fillet)	....	....	1
(13) Ādhāra (base)	....	....	1
(14) Paṭṭa (band)	....	....	1
(15) Vājana (fillet)	....	....	$\frac{1}{2}$
(16) Musṭhi-baudha (band)	....	....	$1\frac{1}{2}$
(17) Vājana (fillet)	....	....	1
(18) Mahā-vājana (large fillet)	....	....	2
(19) Abja (cyma)	....	....	1

III. 36 parts (ibid. lines 72-77) :

(1) Base, etc., should be as before	....
(2) Āliṅga (fillet)	....	2
(3) Vājana (fillet)	....	1
(4) Antarita (fillet)	....	3
(5) Kampa (fillet)	....	1
(6) Prati (-vajana) (cavetto)	....	2
(7) Vājana (fillet)	....	1

IV. 30 parts (ibid. lines 78-88) :

(1) Uttara (fillet)	....	3
(2) Kampa (fillet)	....	1
(3) Valabhī (roof, capital)	....	2
(4) Vājana (fillet)	....	1
(5) Kapota (corona)	....	5
(6) Āliṅga (fillet)	....	1
(7) Antarita (fillet)	....	2
(8) Nimna (drip)	....	$\frac{1}{2}$
(9) Prati-vājana (cavetto)	....	$1\frac{1}{2}$
(10) Kandhara (dado)....	....	2
(11) Vājana (fillet)	....	1

(12) Gṛiha (? grīva, dado)	....	....	2
(13) Vājana (fillet)	....	....	1
(14) Kapota (corona)	....	....	4
(15) Āliṅga (fillet)	....	....	$\frac{1}{2}$
(16) Antarita (fillet)	....	....	1
(17) Nimna (drip)	....	....	$\frac{1}{2}$
(18) Prastara (ovolo)	....	....	1

V. 30 parts (ibid. lines 89-99) :

(1) Mūla (base)	....	....	as before.
(2) Gopāna (beam)	....	....	as before.
(3) Vājana (fillet)	....	....	2
(4) Kulikāṅghri (main pillar)	....	....	5

(This part is furnished with Nāṭaka).

(5) Nāṭaka (theatre, quadrangular part)	...	....	as before.
(6) Kapota (corona)....	....	....	as before.
(7) Kshudra-nāsī (small nose or vestibule)	....	....	as before.

The rest as before.

This entablature is decorated all over with crocodiles and bees (makara and bhamara, 94-95).

VI. 26 parts (ibid. lines 100-109) :

(1) Uttara (fillet)	....	....	3
(2) Vājana (fillet)	....	....	1
(3) Padma (cyma)	....	....	1
(4) Vājana (fillet)	....	....	1
(5) Mushṭi-bandha (band)	....	....	2
(6) Vājana (fillet)	....	....	1
(7) Mṛṇālikā (stalk)....	....	....	3
(8) Vājana (fillet)	....	....	1
(9) Paṭṭikā (band)	....	....	4
(10) Vājana (fillet)	....	....	1
(11) Kampa (fillet)	....	....	$\frac{1}{2}$
(12) Padma (cyma)	....	....	1

(13) Vājana (fillet) ...	....	$\frac{1}{2}$
(14) Kapota (corona) ....	....	4
(15) Āliṅga (fillet) ....	....	$\frac{1}{2}$
(16) Vājana (fillet) ....	....	$\frac{1}{2}$
(17) Antarita (fillet) ....	....	1
(18) Prati-vājana (cavetto) ....	....	1

VII. 26 parts (ibid. lines 110-116) :

(1) Nāṭaka (theatre, quadrangular part)	as before.
(2) Upper columns	as before.
(3) Lower columns	as before.

Above these, all the members are same as before except that their projections are half or one-fourth of them, or their projections may be one, two, or three daṇḍas.

The images of Bhūtas (imps), Gaṇas (attendant demigods of Gaṇeśa), Yakshas (attendant demigods of Kubera), Vidyādharaś (semi-divine beings), or of men are carved in the Nāṭaka (crowning or capital) parts of temples. In the corresponding parts of the palaces, the images of Yakshas and Vidyādharaś are carved; in all other residential buildings, the human figures are made in the Nāṭaka (crowning) parts. All the Muṣṭi-bandhas (fish bands) are made straight with the columns. The rest should be as before.

VIII. 26 parts (ibid. lines 117 f.) :

(1) Kapota (corona) ....	....	8 more
(2) Nāṭaka (theatre, quadrangular part) ....	....	8 more

The rest should be as before.

IX. 34 parts (ibid. lines 117-119) :

Nāṭaka (theatre, quadrangular part) 8 parts more and the rest should be as before.

With these may be compared the details of the early European entablature :

The height of the entablatures of the different orders :

- (1) In the Tuscan order, $\frac{1}{4}$ of 7 = $1\frac{3}{4}$ diameters.
- (2) In the Doric order, $\frac{1}{4}$ of 8 = 2 diameters.
- (3) In the Ionic order, $\frac{1}{4}$ of 9 = $2\frac{1}{4}$ diameters.
- (4) In the Corinthian order, $\frac{1}{4}$ of 10 = $2\frac{1}{2}$ diameters.
- (5) In the Composite order, $\frac{1}{4}$ of 11 = $2\frac{3}{4}$ diameters.

According to Vitruvius both to the Corinthian and the Composite ten parts are given.

Entablature is fourth part of the column. "In general terms, its sub-divisions of architrave, frieze, and cornice are obtained by dividing its height into ten equal parts, whereof three are given to architrave, three to frieze, and four to cornice; except in the Roman Doric order in which the whole height of the entablature is divided into eight parts of which two are given to the architrave, three to the frieze, and three to the cornice."

"From these general proportions variations have been made by different masters, but not so great as to call for particular observation." (Gwilt, *Encycl. Arch. art.* 2542, 2543, 2549).

Entablature		Height in parts of a Module	Projection from the axis of column in parts of a Module
I. Tuscan (Gwilt, Encycl. art. 2555) :			
Cornice 16 parts	Cymtinum and parts	(1) Quarter round 4	27 $\frac{1}{2}$
		(2) Asragal 1	
		(3) Fillet $\frac{1}{2}$	23 $\frac{1}{2}$
		(4) Congé or ca- vetto 1	22 $\frac{1}{2}$
		(5) Corona 5	22 $\frac{1}{2}$
		(6) Drip 1	21 $\frac{1}{2}$
		(7) Sinking from corona or hollow $\frac{1}{2}$	19 $\frac{1}{2}$
		(8) Fillet $\frac{1}{2}$	14

Entablature		Height in parts of a Module	Projection from the axis of column in parts of a Module
Frieze 14 parts	Bed Moulding (9) Ogee	.... 4	13½
	{ (10) Frieze	.... 14	9½
Architrave 12 parts	{ Fillet	(11) Fillet or listel 2	11½
	{ Fcīaas....	(12) Congé or small cavetto ... 2	9½
		(13) Fascia 8	9½

The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.

II. Doric (Gwilt, Encycl. art. 2564, 2562):

Entablature		Height in parts of a Module	Projection from the axis of column in parts of a Module
Cornice 18 parts	(1) Fillet of corona	.... 1	34
	(2) Cavetto ....	.... 3	31
	(3) Fillet ....	.... ½	26
	(4) Cyma reversa	.... 1½	30
	(5) Corona ....	.... 4	28½
	(6) Drip ....	.... ½	27½
	(7) Fillet ....	.... ½	25
	(8) Gutta under the corona	½	24½
	(9) Dentil ....	.... 3	15
	(10) Fillet ....	.... ½	13
	(11) Cyma reversa	.... 2	12½
	(12) Capital of triglyph	.... 2	11
Frieze 18 parts	(13) Triglyph	.... 18	10½
	(14) Metope ....	.... 18	10
Architrave 10 parts	(15) Listel ....	.... 2	11½
	(16) Capital of guttae	.... ½	11
	(17) Guttae ....	.... 1½	11
	(18) Fascia ....	.... 10	10

Entablature		Height in parts of a Module	Projections from the axis of column in parts of a Module
Mutular Doric :			
Cornice 18 parts	(1) Fillet of the corona	.... 1	34
	(2) Cyma	.... 3	31
	(3) Fillet	.... $\frac{1}{2}$	31
	(4) Cyma reversa	.... 1	$30\frac{3}{4}$
	(5) Corona	.... $3\frac{1}{2}$	30
	(6) Cyma reversa	.... 1	$29\frac{1}{2}$
	(7) Mutule	.... 3	$28\frac{1}{2}$
	(8) Drip	.... $\frac{1}{2}$	28
	(9) Gutta of the mutule	.... $\frac{1}{2}$	26
	(10) Echinus or quarter round	2	$18\frac{1}{2}$
	(11) Fillet	.... $\frac{1}{2}$	$11\frac{1}{2}$
	(12) Capital of triglyph	.... 2	11
Frieze 18 parts	(13) Triglyph	.... 18	$10\frac{1}{2}$
	(14) Metope	.... 18	10
Architrave 12 parts	(15) Listel	.... 2	12
	(16) Capital of the guttae	.... $\frac{1}{2}$	$11\frac{1}{2}$
	(17) Guttae	.... $1\frac{1}{2}$	$11\frac{1}{2}$
	(18) First fascia	.... 6	$10\frac{1}{2}$
	(19) Second fascia	.... 4	10

Grecian Doric (Parthenon) (ibid. art. 2579) :

Cornices 15-12 parts	(1) Fillet	.... 0·60	22·10
	(2) Echinus	.... 3·12	20·40
	(3) Fillet, with sunk cyma reversa	.... 2·20	
	(4) Corona	.... 4·88	18·98
	(5) Fillet	.... 1·10	18·80
	(6) Capitals of mutules	.... 1·10	
	(7) Mutules	.... 0·32	18·66
	(8) Bead and capital of triglyph	.... 2·00	11·46

Entablature		Height in parts of a Module and Decimals	Projection from axis of column in parts of a Module
Frieze 14·88 parts	(9) Frieze (in metope)	.... 15·12	
	(10) Triglyph	.... 14·88	11·40
Architrave 17·10 parts	(11) Fillet	.... 1·50	12·50
	(12) Cap of guttae	.... 1·00	12·40
	(13) Guttae	.... 0·20	
	(14) Architrave below guttae	14·40	11·20
III. Ionic (Gwilt, Encycl. art. 2573, 2581):			
Cornice 34 parts	(1) Fillet of cyma	.... $1\frac{1}{2}$	46
	(2) Cyma recta	.... 5	
	(3) Fillet	.... $\frac{1}{2}$	41
	(4) Cyma reversa	.... 2	$40\frac{1}{2}$
	(5) Corona	.... 6	$38\frac{1}{2}$
	(6) Fillet of the drip	.... 1	$29\frac{1}{4}$
	(7) Ovolo	.... 4	$28\frac{1}{4}$
	(8) Astragal	.... 1	25
	(9) Fillet	.... $\frac{1}{2}$	$24\frac{1}{2}$
	(10) Dentel fillet....	.... $1\frac{1}{2}$	21
	(11) Dentels	.... 6	24
	(12) Fillet	.... 1	20
	(13) Cyma reversa	.... 4	$19\frac{1}{2}$
Frieze 27 parts	(14) Frieze	.... 27	15
Architrave $22\frac{1}{2}$ parts	(15) Listel	.... $1\frac{1}{2}$	20
	(16) Cyma reversa	.... 3	$19\frac{2}{3}$
	(17) First fascia	.... $7\frac{1}{2}$	17
	(18) Second fascia	.... 6	16
	(19) Third fascia	.... $4\frac{1}{2}$	15
	(20) Capital on the side	.... 19	20
	(21) Capital on the coussinet or cushion....	.... 16	$17\frac{1}{2}$

Entablature		Height in parts of a Module	Projection from the axis of column in parts of a Module
Grecian Ionic (in the Temple on the Ilyssus) :			
Cornice, supposed height 18·33 parts	(1) Fillet	.... restored	restored.
	(2) Cyma recta "	"
	(3) Fillet "	"
	(4) Echinus	.... 2·040	30·440
	(5) Corona	.... 6·240	33·960
	(6) Drip	.... 4·680	
	(7) Cyma reversa	.... 2·700	20·520
	(8) Fillet	.... 0·720	
	(9) Echinus	.... 1·260	18·360
Frieze 29·901 parts	(10) Frieze	.... 29·901	17·400
Architrave 33·66 parts	(11) Fillet	.... 1·920	30·520
	(12) Echinus	.... 2·520	20·100
	(13) Bead	.... 1·200	17·880
	(14) Fascia	.... 27·600	17·160

IV. Corinthian (Gwilt, Encycl. art. 2583) :

Cornice 38 parts	(1) Fillet of cornice	.... 1	53
	(2) Cyma recta	.... 5	53
	(3) Fillet	.... $\frac{1}{2}$	48
	(4) Cyma reversa	.... $1\frac{1}{2}$	$45\frac{1}{2}$
	(5) Corona	.... 5	46
	(6) Cyma reversa	.... $1\frac{1}{2}$	$45\frac{1}{2}$
	(7) Modillion	.... 6	$44\frac{1}{2}$
	(8) Fillet (remainder of modil- lion band)....	.... $\frac{1}{2}$	$28\frac{1}{2}$
	(9) Ovolo	.... 4	28
	(10) Bead	.... 1	25
	(11) Fillet	.... $\frac{1}{2}$	$24\frac{1}{2}$
	(12) Dentils	.... 6	24
	(13) Fillet	.... $\frac{1}{2}$	20
	(14) Hollow or Congé	.... 3	$19\frac{2}{3}$

Entablature		Height in parts of a Module	Projection from the axis of column in parts of a Module
Frieze 1 mod. $7\frac{1}{2}$ parts	(15) Frieze ....	....	15
Architrave 27 parts	(16) Fillet ....	.... 1	20
	(17) Cyma reversa ....	.... 4	$19\frac{2}{3}$
	(18) Bead ....	.... 1	17
	(19) First fascia ....	.... 7	$16\frac{1}{2}$
	(20) Cyma reversa ....	.... 2	$16\frac{1}{3}$
	(21) Second fascia ....	.... 6	$15\frac{1}{2}$
	(22) Bead ....	.... 1	$15\frac{1}{2}$
	(23) Third fascia....	.... 5	15

V. Composite (Gwilt, Encycl. 2591):

Cornice 36 parts	(1) Fillet of cornice	$1\frac{1}{2}$	51
	(2) Cyma recta	5	51
	(3) Fillet	1	46
	(4) Cyma reversa	2	$45\frac{1}{2}$
	(5) Bead	1	$43\frac{3}{4}$
	(6) Corona	5	43
	(7) Cyma under corona	$1\frac{1}{2}$	41
	(8) Fillet	1	33
	(9) Cyma reversa	4	$33\frac{1}{3}$
	(10) Fillet of the dentils	$\frac{1}{2}$	28
	(11) Dentils	$7\frac{1}{2}$	29
	(12) Fillet	1	23
	(13) Ovolo	5	22
Frieze 27 parts	(14) Bead	1	17
	(15) Fillet	$\frac{1}{2}$	$16\frac{1}{4}$
	(16) Congé	$\frac{3}{4}$	15
	(17) Upright face	$17\frac{1}{4}$	15
	(18) Apophyge	7	22

Entablature.		Height in parts of a Module	Projection from axis of a column in parts of a Module
Architrave 27 parts	(19) Fillet ....	.... 1	22
	(20) Cavetto ....	.... 2	20½
	(21) Ovolo ....	.... 3	20
	(22) Bead ....	.... 1	17¾
	(23) First fascia ....	.... 10	17
	(24) Cyma reversa ....	.... 2	16⅔
	(25) Second fascia ....	.... 8	15

From the details given above it would be clear that both the Indian and European entablatures have much similarity in their composition and relative proportion. In the words of Rām Rāz, “the massiveness of the Indian entablature offers a striking contrast to the lightness of the Grecian; but the richness of the former may be said to be unrivalled.” (Ess. Arch. of Hind. p. 40, also see plate XIX. figs. 1-4).

PRAVEŚA—The front door, the gate, the entrance.

Praveśa-nirgama-sthāne dvārair api samanvitam ।

(M. x. 107, see also XXXIII. 536).

PRĀKĀRA—A wall, an enclosure, a fence, a rampart, a surrounding wall elevated on a mound of earth. In the Śāṅkhāyana Srauta Sūtra (xvi. 18, 14 quoted below) it denotes a walled mound supporting a raised platform (prāsāda) for spectators. But in the Mānasāra it is used in a slightly different sense and implies the fourth of the five courts into which the compound of a house is divided.

(1) Mānasāra (chap. xxxi. named Prākāra, 1-134) :

The uses of the Prākāras :

They are built for bala (strength), parivāra (attendant deity), śobhā (beauty), and rakshaṇa (defence) :

Balārthan parivārārthan śobhārthan rakshanārthakam ।

Pañcha-prākāra-harmyāṇām adhunā vakshyate kramāt । 1-2

The whole compound of a house or temple is divided into five courts. The first one is called the Antar-maṇḍala or the innermost court (line 11). The second is known as Antar-nihāra and the third as Madhyama-hārā (12). The fourth court is technically named Prākāra (12). The fifth and last one is known as the Mahā-maryādā or the extreme-boundary where the large-gate houses (gopuras) are constructed (14). As the name of the chapter (Prākāra-lakṣhaṇa, description of Prākāra) indicates, the greater part of it describes only the fourth court (15-102). Prākāras are also divided into the Jāti, Chhanda, Vikalpa, (Ābhasa) and Kāmya classes (3-5). Under each class a number of buildings (śālās) are exhaustively described (6-86).

A further classification (Saṁkīrṇa, etc.) is made with regard to materials of which these Prākāra-buildings are made (103). The materials are same as in other cases, namely, stone, brick and wood (102). The Gopura or gate-house of the first court (antar-maṇḍala) is technically called Dvāra-śobhā or beauty of the gate ; and those of the second, third, fourth and fifth court are called respectively Dvāra-śāla, Dvāra-prāsāda, Dvāra-harṁya, and Mahā-gopura (Ibid. xxxiii. 9).

(2) Suprabhedāgama, chap. xxxi :

Five courts or enclosure-buildings :

- Prākārāṇāṁ paritaṁ kuryāt prāsādasya pramāṇataḥ ।
 Bhūmau vinyasya vistāraṁ prāsādasya su-nīśchitam ॥ 115
 Prāsādasya tu vistāraṁ tasya daṇḍam ihochyate ।
 Daṇḍāt tena kṛitaṁ yatra tv-antarmala-samaiva hi ॥ 116
 Eka-daṇḍāntar-bhārā tu madhya bhārā dvi-daṇḍataḥ ।
 Chatuṛ-daṇḍa-pramāṇena kṛitvā ma(r)yyādi-bhittikam ॥ 117
 Mahā-ma(r)yyādi-bhittiḥ syāt sapra-daṇḍa-pramāṇataḥ ।
 Prishṭhe chaivāgrato'py-ardhaṁ dvi-guṇaṁ tri-guṇaṁ tu vā ॥

Chatur-guṇaṁ mukhāyāmaṁ prākārāṇāṁ viśeshataḥ |
 Kapotāntaṁ samutsedhaṁ hasta-vistāra-bhittikam || 119
 Kūṭa-sālā-yutaṁ vāpi kūṭa-sālāntam eva cha |
 Prākāreṇa samāyuktaṁ gopurasya vidhīyate || 120
 Maṇḍale dvārakeivātha dvāra-sālāṁ tu bhārake |
 Prāsādaṁ madhya-bhārāyāṁ ma(r)yyādaḥ armyam eva cha ||
 121

Gopuraṁ tu mahā-madhye evaṁ pañcha-vidhi smṛitam |
 Chatur-dikshu cha saṁyojyāḥ prākārāṇāṁ prithak prithak ||
 122

Kechid vai mālikākārā kechid vai gopurākṛitiḥ |

Cf. The measurement of the five gate-houses (gopuras) of the
 five prākāras :

Vistāraṁ dvāra śobhāyā dvi-tri-pañcha-karaṁ bhavet || 123
 Shaṭ saptāśṭa-nava-karair dvāra-sālā prakīrttitā |
 Ekā-daśa-trayo-daśa-hastaṁ (dvāra)-prāsāda-vistṛitam || 124
 Chatur-daśa-pañcha-daśa-dvāra-armyam iti smṛitam |
 Eka-vimśas trayo-vimśa dvāra-gopuram uchyate || 125
 Their height as compared with length and breadth :
 Vistāra-dvi-guṇāyāmaṁ āyāma-dvi-guṇochchhrayam |
 Bhaumordhvottara-sīmāntaṁ dvārasyochchhraya-lakṣhaṇam ||
 126

Tad-ardhaṁ vistaraṁ proktaṁ(m) alaṅkāraṁ vimānavat |

Prākāra-bhittim āśritya kuryād āvṛita-maṇḍapam || 127

Tad-bāhye'bhyantare vāpi mālikā-maṇḍapam hi vā |

Pañcha-prākāraṁ evaṁ syāt parivārālayaṁ śṛiṇu || 128

Then follows the description of the temples of the attendant
 deities (v. 129 f). These buildings are built in the five
 prākāras (see under Parivārālaya).

(3) Śāṅkhyāyana-Śrauta-sūtra (xvi. 18, 13, 14, Bibliotheca Indica,
 vol. I. p. 210) :

Samsthite madhyame'hany-āhavanīyam abhito dikshu prāsā-
 dān viminvanti || 13

Tān uparishṭāt saṁvyādhaiḥ prākāraiḥ parighnanti || 14

- (4) Matsya-Purāṇa (chap. 269, v. 24) :
 Prāg-grīvaḥ pañcha-bhāgena nishkāś(ś)as tasya chochyate |
 Kārayet sushiraṁ tadvat prākārasya tri-bhāgataḥ ||
- (5) Agni-Purāṇa (chap. 42, v. 8, 12) :
 Tathā prākāra-vinyāse yajed dvā-trimśad antagān ||
 Prāsādasya chaturthāṁśaiḥ prākārasyochchhrayo bhavet ||
 Ibid. chap. 106, v. 1-2 :
 Nagarādika-vāstuṁ cha vakshye rājyādi-vṛiddhaye |
 Yojana-yojanārdham vā tad-arthaṁ sthānam āsrayet ||
 Abhyarcha vāstu-nagaraṁ prākārādyaṁ tu kārayet ||
 In this instance prākāra indicates the whole city wall.
- (6) Garuḍa-Purāṇa (chap. 46, v. 19) :
 Prākāraṁ tad-bahir dadyāt pañcha-hasta-pramāṇataḥ |
- (7) Brahmāṇḍa-Purāṇa (part I, 2nd Anuśaṁga-pāda, chap. 7, v. 103) :
 Sotsedha-raṁdra-prākāraṁ sarvataḥ khātakāvṛitam |
- (8) Kauṭīliya-Arthaśāstra (chap. xxiv. pp. 52, 53, 54) :
 Vaprasyo pari prākāraṁ vishkambha-dvi-guṇotsedham
 aishṭakam dvā-daśa-hastād ūrdhvam ojaṁ yugmaṁ vā
 āchatur-vimśati-hastād iti kārayet |
 Antareshu dvi-hasta-vishkambham pārśve chatur-guṇāyāmam
 anuprākāram aṣṭa-hastāyatanam deva-patham kārayet |
 Prākāram ubhayato maṇḍalakam adhyardha-daṇḍam kṛitvā
 pratolī-shaṭ-lulāntaram dvāram niveśayet |
 Prākāra-samam mukham avasthāpya tri-bhāga-godhā-mukham
 gopuram kārayet |
 Prākāra-madhye kṛitvā vāpīm pushkariṇīm..... |
- (9) Rāmāyaṇa (Cock) :
 VI. 3, 14: Sauvarṇaś cha mahāṁś tasyāḥ prākāro dush-
 pradharshaṇaḥ |
 Maṇi-vidruma-vaidūrya-muktā-virachitāntaraḥ ||
 VII. 5, 29 : Dṛiḍha-prākāra-parikhām.....laṅkāṁ |
 V. 55, 32 : Laṅkā ātṭha-prākāra-toraṇā |

V. 3, 6 : (purīm)...śāta-kumbhena mahatā prākāreṇābhisam-
vṛitām ।

IV. 31, 27 ; V. 2. 16 : Kāñchanenāvṛitām prākāreṇa mahā-
purīm ।

III. 48, 11 : (Laṅkā-nāma purī śubhā)...prākāreṇa-parikship-
tā pāṇḍureṇa ।

See also v. 3, 7, 33 ; v. 4. 2 ; v. 37, 39 ; v. 55, 32 ; VI. 3, 29 ; VI.
3, 32 ; VI. 24, 34 ; VI. 25, 24 ; VI. 25, 30 ; VI. 26, 12 ; VI. 38, 10,
11 ; VI. 31, 56, 98 ; VI. 42, 15, 21, 22, 45, 46 ; VI. 51, 8, 10 ;
VI. 60, 15 ; VI. 65, 53 ; VI. 66, 1 ; VI. 67, 169 ; VII. 3, 27 ; VII.
5, 25 ; VII. 38, 37.

(10) Mahābhārata (ibid) :

I. 207, 30 : Prākāreṇa cha saṁpannam.....(pura-śreṣṭham) ।

II. 80, 30 : Prākārāṭṭālakeshu ।

III. 160, 38 f : (Vaiśravaṇāvāsam).....prākāreṇa parikship-
tam ।

Sauvarṇena samantataḥ sarva-ratna-dyutimatā ।

III. 200, 90 ; 207, 7 : (Mithilām)...harmya-prākāra-śobhanām ।

See also III. 284, 2 ; IV. 11, 1 ; v. 143, 23 ; VIII. 33, 19 ; XII.
86, 6 ; xv. 5, 16 ; xvi. 6, 24.

(11) "This inscription (Ranganatha Inscip. of Sundarapandya)
was discovered on the east wall of the *second* prākāra of the
temple."

"Inscription on the north wall of the *fourth* prākāra of
the Ranganatha temple at Śrīraṅgam."

"Inscription on the west wall of the *second* prākāra of the
Jambukeśvara temple."

"Inscription on the south wall of the *second* prākāra of the
Ranganatha temple."

"Inscription in the south-west corner of the *third* prākāra of
the same temple."

(Ranganatha Inscip. of Sundarapandya, Ep.
Ind. vol. III. pp. 7, 9, 10).

- (12) " This inscription (Jambukeśvara Inscip. of Valaka-Kamaya) is engraved on the north wall of the *second* prākāra of the Śaiva temple of Jambukeśvara on the island of the Śrīraṅgam near Trichinopoly. " (Ep. Ind., vol. III. p. 72).
- (13) " This Grantha Inscip. is engraved on the north wall of the *first* prākāra of the Ādipurīśvara temple at Tiruvaṭṭiyur near Madras. " (Ep. Ind. vol. v. p. 106).
- (14) " Ranganatha Inscip. of Ravivarman of Kerala " is on the north wall of the *second* prākāra of the temple of Ranganatha (Vishṇu) on the island of Śrīraṅgam. " (Ep. Ind. vol. iv. p. 148).
- (15) Śilāprākāra—an enclosure of stone for the temples of Kunti Mādhava and Bhimeśvara.
(Pithāpūrm Pillar Inscip. line 11, second Drākshārāma Pillar Inscip. line 13-14, Ep. Ind. vol. iv. pp. 329, 330).
- (16) Durggaṁ cha Tāmra-nagarīm abhito vyādhatta Prākāram umnatam udānchita-gopuram saḥ—" he surrounded the Tāmra nagarī with a wall surmounted by towers. " (Chebrolu Inscip. of Jaya, v. 27, Ep. Ind. vol. v. pp. 147, 149).
- (17) Māṭa-kūṭa-prākāra-khaṇḍa - sphuṭita-jīrṇnodhārakhaṁ—" for the repairs of whatever might become broken or torn or worn-out belonging to the enclosure " (" the more usual expression here would be Prāsāda " Dr. Fleet Ep. Ind. vol. v. p. 249, note 6).
(Inscip. at Ablur, no. E, lines 59, 75, Ep. Ind. vol. v. pp. 249, 257, 250, 258).
- (18) Kimjalpitenā bahunā grāva-prākāra-valaya-bāhyam iha
(Gadag Inscip. of Vira-Ballala II, v. 47, Ep. Ind. vol. vi. p. 97).
- (19) Prākāram atyunnatam—a very high wall.
(Maṅgalagiri Pillar Inscip. v. 47, Ep. Ind. vol. vi. pp. 124, 125).

- (20) Prākāraiḥ pātitaḥ samyak parikhāḥ paripūryya yaḥ |
Pradhvasaṁ ripu-durggāṇāṁ prāg-bhāva-samaṁ vyadhāt |
(Two pillar Inscript. at Amaravati, no. A, Inscript. of
Keta II, v. 19, Ep. Ind. VI. p. 150).
- (21) Iha vijayinā prākāra-śrīr mmahopala-nirmmitā jala-dhara-
gatir aty-aty-unnā niroddhum ivoddhatā |
(Two Bhuvaneśvara Inscript. no. A, of Svapneśvara,
v. 24, Ep. Ind. vol. VI. p. 202).
- (22) Gopura-prākārotsava-manṭapair upachitam |
(Kondavidu Inscript. of Krishnaraya, v. 27, line 118,
Ep. Ind. vol. VI. pp. 237, 231, 232).
- (23) Mahāmaṇḍapaṁ prākāraṁ para-mālikāvilasitaṁ muktāmayīm
cha prapā(bhā)m |
(Fourteen Inscript. at Tirukkovalur, no. K, lines 1-2,
Ep. Ind. vol. VII. pp. 145-6).
- (24) Prākāraḥ Kanakāchale virachitaḥ—built extensive ramparts
on the Kanakāchala (the name of the fort of Jālar, Mr.
Ojha). Prof. Kielhorn.
(The Chahamanas of Naddula, no. C, Sundhā hill
Inscript. of Chāchigadeva, v. 38, Ep. Ind. vol. IX.
pp. 77, 73).
- (25) Paritaḥ praṇavākāra-pa(pṛā)kāra valayaṁchitaṁ—"encircled
by a wall of the shape of the praṇava."
(Kṛishṇapuram plates of Sadasivaraya, v. 55, Ep.
Ind. vol. IX. pp. 336, 341).
- (26) "There are several similar inscriptions in the outer wall of
the (Velur) temple, viz., two on the pedestal of the two
dvāra-pālakas in front of the gopura, one on the left outer
wall of the inner prākāra....." (H. S. I. I. vol. I. p. 127).
- (27) "This inscription (no. 85, H. S. I. I. vol. III) is engraved on
the right of the entrance into the east wall of the prākāra of
the Vāmana-purīśvara temple at Tirumāṇikulī in the Cudda-
lore Tāluka of the South Arcot district."
(H. S. I. I. vol. III. p. 209).

- (28) " This inscription (H. S. I. I. vol. III, no. 88) is engraved on the left of the entrance to the north wall of the fourth prākāra of the Ranganatha temple on the island of Śrīraṅgam near Trichinopoly."

(H. S. I. I., vol. III. p. 217).

- (29) " For this Prasanna-Virūpāksha, a temple, enclosing wall (prākāra), gopura, finial covered with gold, and a Manmatha tank were constructed."

(Ep. Carnat. vol. x. Mulbagal Taluq, no. 2, Roman text, p. 82, Transl. p. 71).

- (30) Kāñchīpura-prākārāntarita-pratāpam akarod yaḥ Pallavānām patim—" he caused the leader of the Pallavas.....to hide his prowess behind the ramparts of (the city of) Kāñchīpura."

(Sanskrit and Old Kanarese Inscip. no. LV, line 14, Ind. Ant. vol. VIII. pp. 242, 245, c. 1, line 23 f).

- (31) " There are three enclosures (prākāras) in the Tiruvellārai temple, the first two being studded with inscriptions."

(Notes in the Tiruvellārai Inscip. Ind. Ant. vol. XXXIV. p. 264, para 5, line 1-2).

- (32) " The stone prākāra or compound wall (of the Amṛiteśvara temple at Amṛitāpura in the Tarikere Taluq, described and illustrated in the Mysore Archæological Reports for 1911-12, pp. 24-26 and frontispiece) is now in ruins. It had on the top all round thick stone discs, about $6\frac{1}{2}$ feet in diameter, with rectangular bases, both in one piece, the outer faces being sculptured with fine figures of flowers, animals, gods, etc., in relief.....The prākāra must have once presented the appearance of a veritable art-gallery, seeing that the artistically carved figures are of various kinds and designs."

(V. A. Smith, Architecture and Sculpture in Mysore, Ind. Ant. vol. XLIV. p. 93, para 6).

PRĀGATA—A type of pavilions.

(M. xxxiv. 410, see under Maṇḍapa).

PRĀṆGAṆA—(see Aṅgana)—The court, the courtyard.

(1) Kathā-sarit-sāgara (Pet. Dict.) :

59, 26 : Nṛpāsthāna-prāṅgaṇam ।

15, 89 : Sā prāṅgaṇa-dvāra-kavāṭānta-vilambinī ।

(2) Hitopadeśa (2, 3, etc.) : Tasya prāṅgaṇe gardhabho baddhas
tiṣṭhati kukkuraś chopaviṣṭaḥ ।

(3) Rājatarāṅginī, (1,247, etc.) : Prāṅgaṇād bahiḥ ।

(4) See the first Praśasti of Baijnath (verse 34, Ep. Ind. vol. I. pp.
107, 111).

(5) Cf. Kālapriya (name of the god and temple of Mahākāla at
Ujjain)-prāṅgaṇam tīrṇṇā ।

(Cambay Plates of Govinda IV, v. 19, Ep. Ind.
vol. VII. pp. 38, 29).

PRĀDEŚA—(see Aṅgula)—The distance between the tips of the fully
stretched thumb and forefinger.

(1) Daśatva(? ā)ṅgula-parvāṇi prādeśa iti saṁjñitāḥ ॥

Aṅgushṭhasya prādeśinyā vyāsa-(h) prādeśa uchyate ।

(Brahmaṇḍa Purāṇa, part I, 2nd Anuśaṅga-pāda,
chap. 7, v. 96, 97).

(2) Aṅgushṭha-tarjanī-yuktaṁ prādeśam iti kīrtitaṁ ।

(Suprabhedāgama, xxx. 21).

PRĀSĀDA—A palace, an edifice, a temple, a platform, a Buddhist
assembly or confessional hall.

Harmyādi dhaninām vāsaḥ prāsādo deva-bhū-bhujām ।

(Amarakośha, II. 2, 9).

(1) Mānasāra :

Temple :

Prāsāda-maṇḍapaṁ chaiva sabhā-sālā-prapā-(m) tathā ।

(A)raṅgam iti chaitāni harmyam uktaṁ(- tāni) purātanaiḥ ।

(M. III. 7-8).

Prāsāda-maṇḍapaṁ tathā varuṇādi-deśe ।

Sāṅge cha gopura-pade tv-apareshu sarve ।

(There should not be any defect).

(M. LXIX. 70, 71).

The palace of a king :

Nṛipa-prāsāda-samyuktā (bhumiḥ) samā chaitya-samīpagā |
(M. iv. 23).

Palaces are elaborately described (M. xli. 1-51, see under Rāja-harmya).

Buildings in general (called Vimāna in the Mānasāra and Prāsāda in the works quoted below) :

The general description (M. xviii. 1-418) :

They are used as residences of gods and men :

Taitilānām dvijātīnām varṇānām vāsa-yogyakam | (2).

Their sizes (see details below)—from one to twelve storeys :

Eka-bhūmi-vimānādi-ravi-bhūmy-avasānakam | (3).

Their plans (lines 12-91, see under Vimāna-lakṣaṇa).

The three styles and their characteristic features (92-105) are given under Nāgara, Drāviḍa and Vesara.

The description of the towers and domes (106-137, see under Stūpi).

The building materials are stone, brick, timber and iron (138).

- I. Three classes of buildings—Śuddha or pure, made of one material (lines 139, 140)¹; Miśra or mixed, made of two materials (139, 140); and Saṁkīrṇa or amalgamated, made of three materials, namely, stone, brick and timber (139, 141); one material alone is especially recommended (142).

Description of the Stūpi-kīla which comprises all the parts above the Stūpi or dome is given in detail (145-417).

Chap. xix (named Eka-bhūm) :

The classifications :

- II. Referring to measurement, in accordance with the various cubits—Jāti (lines 2, 3), Chhanda (2, 4), Vikalpa (2, 4), and Ābhāsa (2, 5).
- III. Sthānaka referring to height (7), Āsana referring to breadth (8), and Śayana referring to width or length (9).

- IV. The same are otherwise called Saṁchita (10), Asaṁchita (10) and apasaṁchita (11) respectively. These classes of buildings also refer to the postures of the idols, namely, erect, sitting and recumbent. But the details of these postures are reserved for a subsequent chapter.
- V. Masculine buildings are equiangular (14) and have male deities in them (16), Feminine buildings are rectangular (18) and house female deities (16); but in the Feminine class of buildings the male deities also can be installed (17).

The common details of the component parts of the ground floor (18-164).

- VI. The eight kinds of the single-storeyed buildings with their characteristic features :
- (1) Vaijayantika is furnished with round spire (śirsha), pinnacle (śirah) and neck (grīva) (166);
 - (2) Bhoga has similar wings (167);
 - (3) Śrīviśāla has the bhadra or front tabernacle in it (168);
 - (4) Svastibandha has the octangular finial (169);
 - (5) Śrīkara has a quadrangular steeple (170);
 - (6) Hasti-prishṭha has an oval steeple (171);
 - (7) Skandatāra has a hexagonal spire and neck (172); and
 - (8) Kesara has the front tabernacles, the side-towers at the corners of the roof, and its nose, head and neck are round or quadrangular (173-175).

For further details see Eka-bhūmi.

- VII. The eight kinds of the two-storeyed buildings (chap. xx) :
 (The general features are similar in all the eight kinds, the distinction lying in the different proportions given to the component parts from above the ground floor to the top).

- (9) Śrikara (lines 94, 2-9) ;
- (10) Vijaya (94, 10-15) ;
- (11) Siddha (94, 16-18) ;
- (12) Pārshṇika or Paushtika (94, 19-25) ;
- (13) Antika (94, 26-27) ;
- (14) Adbhuta (94, 28-33) ;
- (15) Svastika (95, 35-41) ; and
- (16) Pushkala (94, 42-43).

The projection, general features, and carvings on the doors when these buildings are used as temples are described (44-93, 96-116).

For further details see Dvi-tala.

VIII. The eight kinds of the three-storeyed buildings (chap. XXI) :

(The general features and the characteristic marks are similar to those of the two-storeyed buildings).

- (17) Śrikānta (lines 2-11) ;
- (18) Āsana (12-21) ;
- (19) Sukhālaya (22-30) ;
- (20) Kesara (31-32) ;
- (21) Kamalāṅga (33-38) ;
- (22) Brahma-kānta (39-40) ;
- (23) Meru-kānta (41-49) ; and
- (24) Kailāśa (50-52).

For further details see Tri-tala.

The general features, characteristic marks and concluding details of the following kinds are similar, except the number of storeys, to those of the two and three-storeyed buildings.

IX. The eight kinds of the four-storeyed buildings (chap. XXII) :

- (25) Viṣṇu-kānta (lines 3-12) ;
- (26) Chatur-mukha (13-24) ;
- (27) Sadā-śiva (25-33) ;

- (28) Rudra-kānta (34-43);
- (29) Iśvara-kānta (44-46);
- (30) Mañcha-kānta (47-57);
- (31) Vēdi-kānta (58-59); and
- (32) Indra-kānta (60-88);

For further details see Chatus-tala.

X. The eight kinds of the five-storeyed buildings (chap. XXIII):

- (33) Airāvata (lines 3-12);
- (34) Bhūta-kānta (13-15);
- (35) Viśva-kānta (16-18);
- (36) Mūrti-kānta (19-24);
- (37) Yama-kānta (25-29);
- (38) Gṛiha-kānta (30-32);
- (39) Yajña-kānta (33-40); and
- (40) Brahma-kānta (41-42).

For further details see Pañcha-tala.

XI. The thirteen kinds of the six-storeyed buildings (chap. XXIV):

- (41) Padma-kānta (lines 3-12);
- (42) Kāntāra (13-14);
- (43) Sundara (15);
- (44) Upa-kānta (16);
- (45) Kamala (17-18);
- (46) Ratna-kānta (19);
- (47) Vipulāṅka (20);
- (48) Jyoti(sh)-kānta (50);
- (49) Saroruha (50);
- (50) Vipulākṛitika (52);
- (51) Svasti-kānta (53);
- (52) Nandyāvarta (54); and
- (53) Ikshu-kānta (55).

For further details see Shaṭ-tala.

XII. The eight kinds of the seven-storeyed buildings (chap. xxv) :

- (54) Puṇḍarika (lines 3-23) ;
- (55) Śrī-kānta (24) ;
- (56) Śrī-bhoga (25) ;
- (57) Dhāraṇa (26) ;
- (58) Pañjara (27) ;
- (59) Āśramāgāra (28) ;
- (60) Harmya-kānta (29) ; and
- (61) Hima-kānta (30).

For further details see Sapta-tala.

XIII. The eight kinds of the eight-storeyed buildings (chap. xxvi) :

- (62) Bhū-kānta (lines 3-21) ;
- (63) Bhūpa-kānta (22-28) ;
- (64) Svarga-kānta (29-34) ;
- (65) Mahā-kānta (35-39) ;
- (66) Jana-kānta (40) ;
- (67) Tapa(s)-kānta (41-42) ;
- (68) Satya-kānta (43-45) ; and
- (69) Deva-kānta (46-47).

For further details see Aṣṭa-tala.

XIV. The seven kinds of the nine-storeyed buildings (chap. xxvii) :

- (70) Saura-kānta (lines 5-9) ;
- (71) Raurava (10) ;
- (72) Chaṇḍita (11-12) ;
- (73) Bhūṣaṇa (13-14) ;
- (74) Vivṛita (20-22) ;
- (75) Suprati-kānta (23-26) ; and
- (76) Viśva-kānta (27-33).

For further details see Nava-tala.

- XV. The six kinds of the ten-storeyed buildings (chap. xxviii) :

- (77) Bhū-kānta (lines 6-8) ;
- (78) Chandra-kānta (6-8) ;
- (79) Bhavana-kānta (9-13) ;
- (80) Antariksha-kānta (14-15) ;
- (81) Megha-kānta (16-17) ; and
- (82) Abja-kānta (18).

For further details see Daśa-tala.

- XVI. The six kinds of the eleven-storeyed buildings (chap. xxix) :

- (83) Śambhu-kānta (lines 3-7) ;
- (84) Iśa-kānta (8-9) ;
- (85) Chakra-kānta (10-14) ;
- (86) Yama-kānta (15-17) ;
- (87) Vajra-kānta (18-24) ; and
- (88) Akra-kānta (24-33).

For further details see Ekādaśa-tala.

- XVII. The ten kinds of twelve-storeyed buildings (chap. xxx) :

- (89) Pāñchāla (lines 8-10) ;
- (90) Drāviḍa (8-10) ;
- (91) Madhya-kānta (11-14) ;
- (92) Kāliṅga-kānta (14-16) ;
- (93) Varāṭa (? Virāṭa) (17-27) ;
- (94) Kerala (28-30) ;
- (95) Varṇsa-kānta (31-32) ;
- (96) Māgadha-kānta (33-34) ;
- (97) Jana-kānta (35-36) ; and
- (98) Sphū(Gu)rjaka, (7, 37-84, description of the twelfth storey).

These ten kinds are named, it should be noticed, after the historic places well marked in the ancient geography of India, which cover the whole length and breadth of the continent. Of these, the Pāñchāla and the Drāviḍa are

stated to be of the smallest type (10), next in size and importance are respectively the Madhya-kānta, the Kāli-ṅga-kānta, the Varaṭa (? Virāṭa), the Kerala, and the Vamśa-kānta. The largest and the most important are the Māgadha (connected with the capital of King Aśoka and of the early Gupta Emperors) and the Janakānta, and also perhaps the Sphū(Gu)rjaka, which, however, is not specified in detail (11).

The architectural details of these buildings will be found under these ten terms. The description of the twelfth storey is given under Dvā-daśa-tala.

- (2) Agni-Purāṇa, chap. 42. v. 1-9 (general plan), 10-25 (plan with reference to the idol), chap. 104, v. 1-11, 22-34, (further general plan), 11-21 (names, classes, shapes and description of forty-five kinds of temples) :

Prāsādam saṁpravakshyāmi sarva-sādhāraṇaṁ śṛiṇu ||

Sarva-sādhāraṇaṁ chaitat prāsādasya cha lakshṇam |

Mānena pratimāyā vā prāsādam aparaṁ śṛiṇu ||

(Chap. 42, v. 1, 9).

Vakshye prāsāda-sāmānya-lakṣhaṇaṁ te śikhidhvaja |

(Chap. 104, v. 1).

Five divisions depending on five shapes or plans, and each including nine kinds of temples (chap. 104, v. 11-13) :

I. Vairāja—quadrangular or square—includes :

- (1) Meru,
- (2) Mandara,
- (3) Vimāna,
- (4) Bhadra,
- (5) Sarvato-bhadra,
- (6) Charuka (Ruchaka, in the Kāmikāgama, xxxv. 87, 91),
- (7) Nandika,
- (8) Nandi-varadhana, and
- (9) Śrīvatsa.

(Chap. 104, v. 14, 15).

II. Pushpaka—rectangular—includes :

- (10) Ba(Va)labhī,
- (11) Gṛiha-rāja,
- (12) Śālā-griha or Śālā-mandira,
- (13) Viśāla,
- (14) Sama,
- (15) Brahma-mandira,
- (16) Bhavana or Bhuvana,
- (17) Prabhava, and
- (18) Śivikā-veśma.

(Chap. 104, v. 16, 17).

III. Kailāśa—round—includes :

- (19) Ba(Va)laya,
- (20) Dundubhi,
- (21) Padma,
- (22) Mahā-padma,
- (23) Varddhanī,
- (26) Kalaśa, and
- (27) Sva-vṛiksha.

(Chap. 104, v. 17, 18).

IV. Manika—oval (vṛittāyata)—includes :

- (28) Gaja,
- (29) Vṛishabha,
- (30) Hamsa,
- (31) Garutman,
- (32) Riksha-nāyaka,
- (33) Bhūshana,
- (34) Bhū-dhara,
- (35) Śrījaya, and
- (36) Pṛithivī-dhara.

(Chap. 104, v. 19, 20).

V. Tri-vishṭapa—octangular—includes :

- (37) Vajra,
- (38) Chakra,
- (39) Svastika,
- (40) Vajra-svastika,
- (41) Chitra,
- (42) Svastika-khaḍga,
- (43) Gadā,
- (44) Śrīkaṇṭha, and
- (45) Vijaya.

(Chap. v. 20, 21).

(3) Garuḍa-Purāṇa (chap. 47) has exactly the same general plan, (v. 1-20, 32-47), five shapes, five classes (v. 21-23), and 45 kinds of buildings (v. 24-32); but the wording is not identical. The fourth class is called Mālikā (v. 21) in the general description but the other reading Maṇika (v. 30) is given later on :

I. Vairāja—square (v. 21-22)—includes the same nine kinds, but (7) Nandika is called Nandana, and (6) Charuka is correctly read as Ruchaka (v. 24-25).

II. Pushpaka—rectangular (v. 21-22)—includes nine kinds of which (10) Valabhī is correctly spelt, (13) Viśāla is read as Vimāna, which is apparently a mistake in the Garuḍa-Purāṇa because (3) Vimāna is a kind of building included in the square (1) Vairāja-class. But the reading of the Pushpaka class (11) seems better in the Garuḍa-Purāṇa, which may be quoted here :

- (10) Valabhī,
- (11) Gṛiha-rāja,
- (12) Śālā-gṛiha,
- (13) Mandira,
- (14) Viśāla (text has Vimāna),

- (15) Brahma-mandira,
- (16) Bhavana,
- (17) Uttambha, and
- (18) Śibi(-vi)kā-veśma.

(Chap. 47, v. 26-27).

III. Kailāśa—round (v. 21, 23)—includes nine kinds which also seem to have better reading :

- (19) Valaya,
- (20) Dundubhi,
- (21) Padma,
- (22) Mahā-padma,
- (23) Mukulī (in place of Vardhanī),
- (24) Ushṇīṣhī,
- (25) Śaṅkha,
- (26) Kalaśa, and
- (27) Guvā-vṛiksha.

(Chap. 47, v. 28-29).

IV. Maṇika—oval (v. 30)—includes the same nine kinds of which, however, (31), (32) and (33) are read as Garuḍa, Siṃha, and Bhūmukha respectively (v. 29, 30).

V. Tri-visṭapa—octangular (v. 21, 23)—includes nine kinds which seem to be better read here :

- (37) Vajra,
- (38) Chakra,
- (39) Musṭhika (preceded by Babhru, v. 31),
- (40) Vakra,
- (41) Svastika,
- (42) Khadga,
- (43) Gadā,
- (44) Śrī-vṛiksha, and
- (45) Vijaya.

(Chap. 47, v. 31-32).

(4) Matsya-Purāṇa (chap. 269, v. 1-7, 8-14, 15-20, 21-27) :

(a) The general plan :

Evam vāstu-baliṁ kṛtvā bhajet shoḍaśa-bhāgikam ।
Tasya madhye chaturbhis tu bhāgair garbhaṁ tu kāra-
yet ॥ 1

Bhāga-dvā-daśaka-sārdham tatas tu parikalpayet ।
Chatur-dikshu tathā jñeyam nirgamaṁ tu tato budhaiḥ ॥ 2
Chatur-bhāgena bhittinām uchchhrayaḥ syāt pramāṇataḥ ।
Dvi-guṇaḥ śikharochchhrāyo bhitty-uchchhraya-pramā-
nataḥ ॥ 3

Śikharārdhasya chārdhena vidheyā tu pradakṣiṇā ।
Garbha-sūtra-dvayaṁ chāgre vistāro maṇḍalasya tu ॥ 4
Āyataḥ syāt tribhir bhāgair bhādra-yuktaḥ suśobhanaḥ ।
Pañcha-bhāgena sambhajya garbha-mānam vichak-
shaṇaḥ ॥ 5

Bhāgam ekaṁ grīhītvā tu prāg-grīvaṁ kalpayet budhaḥ ।
Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapaḥ ॥ 6
Etat sāmānyam uddiṣṭam prāsādasya cha lakṣṇam । 7
This description of the general plan is followed by that of
some special plans, (see v. 8-14, 15-20).

Sāmānyam aparaṁ tad-vat prāsādaṁ śṛṇuta dvijāḥ ।
Tri-bhāgaṁ kārayet kṣhetraṁ yatra tiṣṭhanti deva-
tāḥ ॥ 21

Rathāṅkas tena mānena bāhya-bhāga-vinirgataḥ ।
Nemī pādēna vistīrṇā prāsādasya samantataḥ ॥ 22
Garbhaṁ tu dvi-guṇam kuryāt tasya mānam bhaved iha ।
Sa eva bhitter utsedho dvi-guṇaḥ śikharo mataḥ ॥ 23
Prāg-grīvaḥ pañcha-bhāgena nishkāśas tasya chochyate ।
Kārayet sushiraṁ tad-vat prākārasya tri-bhāgataḥ ॥ 24
Prāg-grīvaṁ pañcha-bhāgena nishkāśheṇa viśeshataḥ ।
Kuryād vā pañcha-bhāgena prāg-grīvaṁ karna-mūlataḥ ॥

Sthāpayet kanakaṁ tatra garbhānte dvāra-mūlataḥ ।

Evam tu tri-vidhaṁ kuryāj jyeshṭha-madhyā-kanīyaśam ॥

26

Liṅga-mānānubhedena rūpa-bhedena vā punaḥ ।

Ete samāsataḥ proktā nāmataḥ śṛiṇutādhunā ॥ 27

(b) The names (v. 28-30), description of architectural details (v. 31-46), measures (47-51), and division (53-54), of twenty kinds of buildings (temples) :

(1) Meru has 100 cupolas (śṛiṅgha), 16 storeys (bhūmikā), many variegated spires (śikharas), and is 50 cubits broad (v. 28, 31, 53).

(2) Mandara has 12 storeys, many spires and faces, and is 43 cubits broad (v. 28, 37, 47, 53).

(3) Kailāsa has 9 storeys, many spires and faces, and is 40 cubits broad (v. 32, 47, 53).

(4) Vimāna-chchhandā has 8 storeys, many spires and faces, and is 34 cubits broad (v. 25, 32, 33, 47, 53).

(5) Nandi-varadhana has 7 storeys, and is 32 cubits broad (v. 29, 33, 48, 53).

(6) Nandana has 7 storeys, and is furnished with horns (vishāṇa) and is 30 cubits broad (v. 29, 33, 48, 53).

(7) Sarvato-bhadra has 5 storeys, 16 corners with various shapes, furnished with art-galleries (chitra-śālā), and is 30 cubits broad (v. 29, 34, 35, 48, 53).

(8) Vallabhi-chchhandaka has 5 storeys, many spires and faces, and is 16 cubits broad (v. 35, 50, 53).

- (9) Vṛisha should resemble the height and length of the bull, should be round and without corners ; it should have 5 cupolas and 2 storeys, and it should be 4 cubits at the central hall (v. 30, 36, 44, 45, 53).
- (10) Siṃha resembles the lion and is 16 cubits broad, is adorned with prominent top-rooms, and should be at the front neck 6 storeys high (v. 29, 36, 40, 49, 53).
- (11) Gaja resembles the elephant and is 16 cubits broad, and has many top-rooms (v. 36, 41, 49, 53).
- (12) Kumbha resembles the water-jar, has 9 storeys, 5 cupolas and a cavity (aṅguli-puṭa-saṁsthāna), and is 16 cubits broad (v. 37, 49, 53).
- (13) Samudraka has 16 sides around, 2 top-rooms (? gable windows) at the two sides, and 2 storeys (v. 38, 53).
- (14) Padma has 3 storeys, 16 corners, a variegated auspicious spire and is 20 cubits broad (v. 30, 39, 49, 53).
- (15) Garuḍa has the bird-shape around, 7 storeys and 3 top-rooms, is 8 cubits broad, and there should be 86 storeyes (?) or compartments (bhūmikā) (v. 42) all around the outside (v. 41, 43, 51).
There is a similar Garuḍa-building with 10 storeys and a second Padmaka building with 2 storeys more (i.e., 12 storeys, v. 43).
- (16) Haimsa is 10 cubits broad (30, 51).
- (17) Vartula is 20 cubits broad (v. 29, 49, 53).

No special description is given of the remaining kinds :

(18) Chatur-asra (four-cornered, v. 28, 53).

(19) Ashtāsra (eight-cornered, v. 29, 53).

(20) Shodasāstra (sixteen-cornered, v. 29, 53).

The three divisions of these buildings according to three sizes :

Tathā mervādayaḥ sapta jyeshṭha-liṅge śubhāvahāḥ ।

Śrīvṛikshakā(=valabhī)dayaś chāshtau madhyamasya pra-
kīrtitāḥ ॥ 53

Tathā haṁsādayaḥ pañcha kanyase śubhadā matāḥ ॥ 54

The similar kinds of prāsādas (temples) are described almost in the same manner in both the Bhavishya-Purāṇa and the Bṛihat-saṁhitā :

(5) Bhavishya-Purāṇa, chap. 130, names (v. 23-26), description of the architectural details and measures (v. 27-35), and the twenty kinds of buildings (almost same as in the Bṛihat-saṁhitā, see below) :

(1) Meru is 39 cubits high and 32 cubits broad, has 12 storeys, various windows (kuhara) and four gateways (v. 27).

(2) Mandara is 30 cubits broad and has 10 storeys (v. 28).

(3) Kailāsa is 28 cubits broad, has spires and finials, and 8 storeys (v. 28).

The description of the following is clearer in the Bṛihat-saṁhitā, quoted below. The names are given here :

(4) Vimāna with latticed windows (v. 29).

(5) Nandana (v. 29).

(6) Samudga (v. 30), but Samudra (v. 24) as in the Bṛihat-saṁhitā (LVI. 28, 53).

(7) Padma (v. 30).

(8) Garuḍa (v. 31).

(9) Nandi-varadhana (v. 29, but Nandī, v. 31).

- (10) Kuñjara (v. 32).
 (11) Gṛiha-rāja (v. 32) ; Bṛihat-saṁhitā (LVI. 25) reads Guha-rāja.
 (12) Vṛisha (v. 33).
 (13) Haṁsa (v. 33).
 (14) Ghaṭa (v. 33).
 (15) Sarvato-bhadra (v. 34).
 (16) Simha (v. 35).
 (17) Vṛitta (as in the Bṛihat-saṁhitā, LVI. 29, 49) but here (v. 33) it is read Vṛisha like (12), which is apparently a mistake, (see v. 30).

No special description is given of the remaining kinds :

- (18) Chatush-koṇa (four-cornered, v. 25) ; Matsya-Purāṇa (chap. 269, v. 28, 53) reads Chatur-asra, and Bṛihat-saṁhitā (LVI. 28) has Chatur-aśra.
 (19) Aṣṭāśra (octangular, v. 25).
 (20) Shoḍaśāśra (sixteen cornered, v. 25).
 (6) Bṛihat-saṁhitā (LVI. 1-19) :

The religious merits acquired by building temples (v. 1-2).

The suitable sites are stated to be gardens, woods, banks of rivers, seas or tanks (v. 3-8) ; ground (v. 9) ; general plan (v. 10) ; situation of doors (v. 10) ; comparative measures of the length, breadth, and height (v. 11) ; of the adytum (garbha, v. 12), of the doors and their different parts (v. 12-14) ; carvings on doors (v. 15) ; comparative measures of the idol, pedestal, and door (v. 16) ; the heights of storeys (v. 29-30).

This is followed by the classification (v. 17-19) and the description of the architectural details (v. 20-28) of the same twenty kinds of temples (prāsāda) as are given in the

Matsya-Purāṇa and the Bhaviṣya-Purāṇa. The names of these buildings are given below : their details which are almost same as in the Purāṇas, will be found described under these terms :

- (1) Meru (v. 20).
 - (2) Mandara (v. 21).
 - (3) Kailāśa (v. 21).
 - (4) Vimāna-(chchhanda) (v. 17, 22).
 - (5) Nandana (v. 22).
 - (6) Samudga (v. 23).
 - (7) Padma (v. 23).
 - (8) Garuḍa (v. 24).
 - (9) Nandi-var dhana (v. 24).
 - (10) Kuñjara (v. 25).
 - (11) Guha-rāja (v. 25).
 - (12) Vṛisha (v. 26).
 - (13) Haṁsa (v. 26).
 - (14) Ghaṭa (v. 26).
 - (15) Sarvato-bhadra (v. 27).
 - (16) Simha (v. 28).
 - (17) Vṛitta (v. 18, 28).
 - (18) Chatush-koṇa (v. 18, 28).
 - (19) Ashtāśra (v. 18, 28).
 - (20) Shoḍaśāśra (v. 18, 28).
- (7) Kāmikāgama :
- No distinction is made between Prāsāda and Vimāna (cf. also the Mānāsara, L. 40, etc) :
- Jātyādi-bhedakair yuktam vimānam saṁpadām(-s)-padam |
 (Lv. 131, this chapter is named Prāsāda-bhūṣaṇa).

Buildings in general (Lv. 1-210) :

Their component parts :

Prāsāda-bhūṣhaṇa(m) vakshye śrūyatām dvijasattamāḥ ।

Syāt pāda-prastaram grīva-varge mūle tu vedikā ॥ 1

Shapes and kinds of Prāsāda (buildings in general) :

Yanam vā śayanam vāpi gopurākṛitir eva vā ।

Pīṭhākṛitir vā mervādi-parvatākṛitir eva vā ॥ 194

Nandyā-kṛitir vā dhāma vidheyam cheṣṭa-deśake ।

Maṇḍape gopure vapre parivārālayādishu ॥

Evam evam vidheyam syāt tathā bhuvī viśishyate ॥ 195

The synonyms :

Vimānam bhavanam harmyam saudham dhāma niketanam ।

Prāsādaḥ sadanam sadma geham avasatham gṛham ॥ 208

Ālayam nilayam vāso'py-ālayo vastu-vāstukam ।

Kshetram āyatanam veśma mandiram dhishṇakam padam ॥ 129

Layam kshayam āgāram cha tathodāvasitam punaḥ ।

Sthānam ity-evam uktāni paryāya-vachanāni hi ॥ 210

The four classes :

Jāti (v. 128), Chhanda (129), Vikalpa (130), and Ābhāsa (130).

The chapter Lv. refers to the description of a single building and its component parts.

So also does the chapter XLV. (see under Mālikā) ; it is named Mālikā-(lakshaṇa), but it does not mean anything but Prāsāda : Prāsāda-vyāsa-dīrghochechā proktā prāsāda-mālikā ॥ 4

Chapter XLV :

Further classifications :

I. Saṁchita, Apasaṁchita, and Upasaṁchita (v. 6).

II. Nāgara (6, 12, 13), Drāviḍa (6, 14, 15), and Vesara (7, 16-18).

III. Jāti (7, 19), Chhanda (7, 20), and Vikalpa (7, 20).

IV. Śuddha (7, 21), Mīśra (7, 22), and Saṁkīrṇa (7, 22).

V. Puṁlīṅga or masculine, also called Saṁchita (8, 9), Strī-līṅga or feminine (9, 10), and Napuṁsaka or neuter (11).

This class (V) does not refer (like the Mānasāra) to the sexes of the deities installed in temples. Here they appear like residential buildings. Their characteristic features are determined by some architectural details, (see under these terms—Puṁlīṅga, etc).

The distinguishing marks of the other four classes (I-IV) are similar to those of the Mānasāra noticed above, (see the details under those terms, Saṁchita, Nāgara, etc).

VI. The technical names of Prāsāda :

- (1) Sindhuka (xlv. 23-28).
- (2) Sāmpūrṇa (29-30).
- (3) Meru-kūṭa (31).
- (4) Kshema (32-34).
- (5) Śiva (35-38).
- (6) Hārmya (39-40).
- (7) Saumya (40).
- (8) Viśāla (41).
- (9) Sarva-kalyāṇa (42-49).
- (10) Vijaya (50).
- (11) Bhādra (51).
- (12) Raṅga-mukha (52).
- (13) Alpa (53-54).
- (14) Koṇa (55-58).
- (15) Geya (58a-59).
- (16) Sāra (60).
- (17) Pushkara (61-63).
- (18) Adbhuta (61a).
- (19) Saṁkīrṇa (62).
- (20) Daṇḍa (64).

See details under ' Mālikā ' and these ' terms '.

In chapter xxxv, Śālās, in almost the same sense as of Prāsāda, are divided into five classes, namely, Sarvato-bhadra (87, 88), Vardhamāna (87, 88), Svastika (87, 89), Nandyāvarta (87, 90), and Charuka (87, 91).

Their characteristic features will be found under these 'terms'.

(8) Suprabhedāgama, chap. xxxi. (named Prāsāda=temple) :

The nine kinds of width (v. 1-3) ; the comparative measurement of the temple and adytum (4-6), of the inner and outer walls (6-8), of the Liṅga or phallus and the Pīṭha or pedestal (9-15).

The description of the four types of bases, namely, Padma-banda, Chāru-bandha, Pāda-bandha, and Pratikrama (16-27).

The description of the ground floor consisting in the comparative measurement of the base, column, entablature, finial, dome, corner-tower, dove-cot, and spire (28-31).

All the twelve storeys are stated to be built in the same way :
Ādvā-daśa-talād evaṁ bhūmau bhūmau prakalpayet ।

Evam uktam ihotsedhaṁ dvāra-bhedaṁ tataḥ śṛiṇu ॥ 33

The doors are then described (34-37).

Three styles of temples, namely, Nāgara, Drāviḍa and Vesara, are mentioned (38).

Their essential features (38-39, see under those ' terms ').

Ten types of temples :

- (1) Kailāśa,
- (2) Mandara,
- (3) Meru,
- (4) Himavat,
- (5) Nishadha (also called Nīla-parvata, and Māhendra),
- (6) Nalinaka,
- (7) Pralinaka,
- (8) Nandyāvarta,
- (9) Śrīvarta (also Śrīpada), and
- (10) Parvata.

(See v. 40-5).

The comparative measurement of the storeyes :

Evam tale tale kāryam nūnam ekaika-bhāgikam || 53

The five kinds of columns—Śrikara, Chandra-kānta, Saumukhya (also Sumukha), Priya-darśana, and Śubhankarī(-ra) (65); their shapes—four-sided, eight-sided, sixteen-sided, cylindrical, and of the combination of the first two (67). They may be with or without a kumbha or pitcher (54). The general features of the component parts (55-64) and the special features of the five orders are described (66-67).

The description of arches is given (68-71).

Some ornaments, like nāsikā (vestibule), vedikā (platform), sikhara (spire), stūpi (dome), etc., are also described, (72-93).

Here closes the description of the temples :

Prāsāda-lakṣhaṇam proktaṁ maṇḍapānām vidhiṁ śṛṇu || 94

This leads to the description of the detached buildings such as the pavilions, quarters for the attendant deities, gate-houses, and the enclosures, tanks, guest-houses, etc., which form parts of the temple in its wider sense.

The maṇḍapas or pavilions are first divided into four classes, namely, Deva(god)-maṇḍapa, śnapana(bath)-maṇḍapa, Vṛisha (the bull, Nandin)-maṇḍapa, and Nṛitta (music)-maṇḍapa (96-97, 98-99).

They are further classified under the names Nanda-vṛitta, Śrīyā-vṛitta, Vīrāsana, Jaya-bhadra, Nandīāvarta, Maṇi-bhadra, and Viśāla (100-104).

These pavilions are distinguished by the number of columns they are furnished with :

Stambhānām tu śatair yuktam viśālam iti samjñitam |

Prāsād-vat samākhyātām prastarāntām pramāṇataḥ || 104

The columns of the Prāsādas and those of the Maṇḍapas are

stated to be differently measured :

Prāsāda-stambha-mānasya etat stambham viśishyate || 105
These latter columns have also other characteristic features
(see 106-113).

The description of the pavilions closes with that of the flights
of steps :

Sopānam cha yathāyuktyā hasti-hastain tathaiva cha |

Evam samāsataḥ proktaṁ maṇḍapaṁ vidhi-pūrvakam || 114

The Prākāras or enclosures are then described (115-128). They
are strikingly similar to those described in the Mānasāra.

This Āgama like the Mānasāra divides the whole compound
into five enclosed quadrangular courts. In both the treatises,
each of the courts is stated to be furnished with a separate gate-house.
Moreover these gate-houses are given the same technical names in both the works, viz.,
Dvāra-śobhā (in the first court), Dvāra-śālā (in the second),
Dvāra-prāsāda (in the third), Dvāra-harmya (in the fourth),
and the Dvāra-gopura (in the fifth or the extreme boundary, mahā-maryāda) (cf. Mānasāra under 'Gopura').

The Parivārālayas (temples of attendant deities), which are
made in some of these five courts, are described (129 f.),
and are also similar in both the treatises.

In the remaining portion of the chapter some objects like the
façades of the temples, etc., are described.

From the abstracts given above, it will be clear that this chapter
of the Suprabhedāgama deals with all the essential parts of a
temple, which in the Mānasāra, including the residential
buildings, occupy a space of twenty-eight chapters (XIII-
XXXIX, XLVI). The description of this Āgama, though brief,
is very explicit and to the point. The language also of the
Suprabhedāgama is much better than most of the architectural
treatises I have consulted.

The attention of readers is invited to the lists of the buildings
described in the eight works under observation.

The list in the Mānasāra contains under 12 classes (or storeys) 98 types of buildings; the Āgni-Purāṇa has under 5 classes 45 types, the Garuḍa-Purāṇa also has under the same 5 classes 45 types; the Matsya-Purāṇa has under 3 classes 20 types; the Bhavishya-Purāṇa has left out the broader divisions and contains 20 types; the Bṛihat-saṃhitā in the very same way contains 20 types; the Kāmikāgama has under 3 divisions (of various kinds) 20 types; and the Suprabhedāgama has left out all the minor divisions but has preserved the most important division, namely, the 3 styles (Nāgara, Vesara, and Drāviḍa) which comprise 10 types of buildings.

The various broader divisions, such as the Śuddha, Saṃchita, Sthānaka, Jāti, Puṃlīṅga, etc., we have seen in the Mānasāra, are repeated in the same terms and same sense in the Āgamas. The most important division, namely, the styles—Nāgara, Vesara and Drāviḍa—is also preserved intact in the latter works. These are purely architectural divisions, consequently they are not taken into consideration in the non-architectural treatises like the Purāṇas and the Bṛihat-saṃhitā. Even the broadest division into storeys under which the Mānasāra describes the buildings in twelve or thirteen chapters has lost its prominence in the latter works. Thus the Mānasāra has the largest number of the types, namely, 98.

The Agni-Purāṇa and the Garuḍa-Purāṇa have 45 types each. The Matsya-Purāṇa, the Bhavishya-Purāṇa, the Bṛihat-saṃhitā, and the Kāmikāgama have 20 types each.

The Suprabhedāgama has the smallest number of types, namely, 10.

The technical names of the types of buildings are common in many cases. In some instances the architectural details are identical. The lists of the Agni-Purāṇa and the Garuḍa-Purāṇa on the one hand, and the Matsya-Purāṇa, the

Bhavishya-Purāṇa and the Bṛihat-saṁhitā on the other, are strikingly similar. Of the works containing the lists of twenty types, the Bṛihat-saṁhitā has the most improved description. But in respect of brevity, explicitness and precision, the Suprabhedāgama, which contains the smallest number of types, surpasses all others.

The common names of the types, the identity of their details and the similarity in their description do not seem to be accidental. The grades of the linguistic style and the explicitness and precision of the description are not perhaps unconnected. And the variation in the number of types described in these works does not also seem to be meaningless.

The mutual relation and the historical connection of these eight works have been discussed in great detail in the chapter on the date of the Mānasāra in the writer's Śilpaśāstra.

The object of this article is, however, to show by illustrations the denotation of the term 'Prāsāda.' And before drawing any conclusion, we shall examine briefly a few more literary quotations from works which are not architectural and where the term occurs quite incidentally, as well as from the archæological records and the Buddhist canonical texts, where too the term is used casually.

- (9) Sāṅkhyāyana-Śrauta-sūtra, xvi. 18, 13 (Pet. Dict.) :

Samsthite madhyame' hany-āhavaniyam abhito dikshu prāsādān viminvanti ।

- (10) Adhbhuta-Brāhmaṇa, in Indische Studien, I, 40 (ibid.) :

Harmya-prāsāda-saṁkulā ।

- (11) "Prākāra in the Sāṅkhyāyana-Śrauta-sūtra (xvi. 18, 14) denotes a walled mound supporting a raised platform (prāsāda) for spectators." (Professors Macdonell and Keith, Vedic Index, II, 44).

Cf. the text : Tān upariṣṭhāt saṁvyādhaiḥ prākāraiḥ parighnanti ।

“ Prāsāda in the sense of palace does not occur until the late Adbhūta-Brāhmaṇa ”, (see above no. 10).

(Indische Studien, 1, 40, Vedic Index, II, 51).

(12) Rāmāyaṇa (Cock) :

- II. 7, 1 : Prāsādam chandra-saṁkāśam āruroha ||
Ayodhyām mantharā tasmāt prāsādād anvavaik-
shata |
- II. 7, 12 : Kailāśa-śikharākārāt prāsādād avarohata |
- II. 3, 27 : Prāsādastho daśarathaḥ..... |
(Here ‘ Prāsāda ’ must mean a palace).
- II. 3, 31 : Sa taṁ kailāśa-śṛṅgābhaṁ prāsādam.....ragu-
nandanahāruroha..... |
- II. 16, 42 : Prāsāda-śṛṅgeshu |
- VI. 26, 5 : Āruroha.....prāsādam hima-pāṇḍuram |
Bahu tala-samutsedham..... |
- VI. 42, 2 : Ruddhām tu nagarīm śrutvā.....prāsādam....
ārohata |
- II. 33, 3 : Tataḥ prāsāda-harmyāṇi vimāna-śikharāṇi cha |
Abhiruhya janaḥ śrīmān udāsīno vyalokayata ||
- II. 33, 4 : Āruhya tasmāt prāsādād dīnāḥ paśyanti rāghavam |
- V. 43, 4 ; Āruhya giri-saṁkāśam prāsādam..... |
- IV. 26, 41 : Tato hema-pratishṭhāne varāstarāṇa-saṁvṛite |
Prāsāda-śikhare ramye chitra-mālyopasobhite ||
Prāṇ-mukhaṁ vidhivan mantraiḥ sthāpayitvā varāsane |
- II. 17, 17 : Megha-saṁghopamaiḥ śubhaiḥ..... |
Prāsāda-śṛṅgair vividhaiḥ kailāśa-śikharopamaiḥ |
- IV. 33, 15 : Vānarendra-grihaṁ....śukla-prāsāda śikharaiḥ kai-
lāśa-śikharopamaiḥ |
- VI. 41, 88 : Prāsāda-śikharam śaila-śṛṅgam ivonnatam |
- VI. 41, 90 : Prāsāda-śikhareshu |
- II. 51, 21 : Harmya-prāsāda-saṁpannām.....rāja-dhānīm |
- II. 100, 42 : Prāsādair vividhākārair vṛitām.....ayodhyām |
- V. 2, 49 : Prāsāda-mālā-vitatām.....mahā-purīm |

- VI. 39, 21 : Prāsādaīś cha.....laṅkā parama-bhūshitā ।
- VI. 39, 27 : Prāsāda-mālābhir alaṅkṛitāṁ.....purīm ।
- III. 55, 7 : Gṛīhaṁ deva-gṛīhopamaṁ..... harmya-prāsāda-
sambādham ।
- III. 55, 10 : Hema-jāla-vṛitās chāsams tatra prāsāda-paṅk-
tayaḥ ।
- V. 6, 44 : Prāsāda-saṅghāta-yutaṁ.....mahā-gṛīhaṁ ।
- V. 9, 2 : Bhavanaṁ rakshasendrasya bahu-prāsāda-saṁ-
kulam ।
- IV. 33, 8 : Vindhya-meru-prakhyaiḥ prāsādair naika-bhūmi-
bhiḥ ।
- II. 65, 3 : Rājānaṁ stuvataṁ teshāṁ....prāsādābhoga-vis-
tīrṇas tu śabdo hy-avartata ।
(Cf. also II. 27, 9 ; 57, 18 ; 57, 20).
- I. 80, 19 : Prāsāda-mālā-saṁyuktāḥniveśāḥ ।
- II. 88, 5 : Prāsādāgra-vimāneshu valabhīshu cha sarvadā ।
Haima-rājata-bhaumeshu varāstarnaśālīshu ॥
- II. 88, 7 : Prāsāda-vara-varyeshu śītāvatsu sugandhishu ।
Ushitvā meru-kalpeshu kṛita-kāñchana-bhittishu ॥
- II. 91, 52 : Harmya-prāsāda-saṁyukta-toraṇāni ।
- IV. 33, 5 : Mahatīm guhām....harmya-pārsāda-sambādham ।
- IV. 42, 44 : Bhavanaṁ.....prāsādaṅgaṇa-sambādham ।
- VI. 41, 86 : Prāsādaiḥ śaila-saṁkāśam ।
(Cf. also V. 6, 16 ; 57, 7).
- VI. 75, 7 : Prāsādāḥ parvatākārāḥ । (cf. also VI. 75, 6).
- VI. 75, 12 : Mukta-maṇi-vichitrāṁś cha prāsādāṁś cha.....
agnir dahati tatra vai ।
- V. 5, 3 : Harmya-prāsāda-sambādham ।
- I. 5, 5 : Prāsādair anta-vikṛitaiḥ parvatair iva śobhitāṁ ।
- (1c) Mahābhārata(Cock) :
- V. 91, 3 : Tasya (Duryodhana-gṛīhasya) kakshyā vyatikramaṇya
tisro dvāḥ-sthair avāritāḥ ।
Tato abhra-ghana-saṁkāśam gṛi-kūṭam ivochehhritam ॥
Śriyā ivalantaṁ prāsādam āruroha mahāśayaḥ ।

- I. 3, 133 : Nāga-lokam.....aneka-vidha-prāsāda-harṁya-vala-
bhi-niryūha-śata-saṁkulam ।
- I. 109, 9 : Nagaraṁ.....prāsāda-śata-saṁbādham ।
- II. 10, 3 : Sabhā.... divyā hemamayair uchchaiḥ prāsādair
upaśobhitā ।
- V. 88, 20 : Etad(Duḥśāsanasya grīhaṁ)dhi ruchirākaraḥ
prāsādair upaśobhitam ।
- V. 89, 11 : Grīhaṁ (Dhṛitarāshṭrasya)....prāsādair upaśobhi-
tam ।
- XII. 44, 6 : Duryodhana-grīhaṁ prāsādair upaśobhitam ।
- XII. 44, 8 : Prāsāda-mālā-saṁyuktam (Duḥśāsanasya grī-
ham) ।
- I. 185, 19, 20, 22 : Sarvataḥ saṁvṛitaḥ (samājavātaḥ) śubhraiḥ
prāsādaiḥ sukṛitochchhrayaiḥ ।
Suvarṇa-jāla-saṁvṛitair maṇi-kuṭṭima-bhūṣhaṇaiḥ ।
Sukhārohaṇa-sopānair mahāsana-parichchhadaiḥ ॥
Asaṁbādha-śata-dvāraiḥ śayanāsana-śobhitaiḥ ।
Bahu-dhātu-pinaddhāṅgair himavach chhikarair iva ॥
- V. 90, 14 : Ye...prāsādāgreshv-abodhyantarāṅka-vājina- śāyi-
naḥ (Pāṇḍavāḥ) ।
- XV. 16, 1 : Prāsāda-harṁyeshu vasudhāyām cha.... ।
Nārīṇām cha narāṇām cha niḥsvanaḥ sumahān abhūt ।
- XIV. 25, 22 :
Seyam bhūmau pariśrāntā śete prāsāda-śāyini ।
Prāsāda-śālā-saṁbādham maṇi-pravara-kuṭṭimam ।
Kārayāmāsa vidhivad-dhema-ratna-vibhūshitam ।
- (14) Manusāṁhitā (VII. 147, etc.) :
Giri-prishṭham samāruhya prāsādam vā raho gataḥ ।
Araṇye niḥśalāke vā mantrayed avibhāvitaḥ ॥
- (15) Pañchatantra (Bombay, I. p. 38, etc.) :
Rājakanyāṁ..... sapta-bhūmika-prāsāda-prānta-gatām ।
- (16) Hitopadeśa (Bohtlingk, p. 157, l. 30, etc.) :
Rājā.....prāsāda-garbham gatvā..... ।
Prāsāda-prishṭhe sukhopavisṭhānām rāja-putrāṇām ।

- (17) Meghadūta (ed. Stenzler, 64, etc.): Abhraṁ-lihāgraiḥ prāsādaiḥ ।
- (18) Raghuvamśa (14, 29, etc.): Prāsādam abhraṁ-liham āruroha ।
- (19) Mṛichchhakaṭika (ed. Stenzler, Cock):
 p. 79: Ārāma-prāsāda-vedikāyām ।
 p. 84: Vidyut-kāñchana-dīpikēva rachitā prāsāda-saṁchārīṇi ।
 p. 21, 132, 162, 164: Prāsāda-bālāgram ।
- (20) Rājatarāṅginī (Pet. dict. 4, 102, etc.): Prāsādāṅganam ।
- (21) Ekas taylor amum akārayad indu-mauleḥ prāsādam adri
 tanayā-bhavanam tathānyā—"the one of them built this
 temple of the god who wears the moon on his head, and the
 other that of the Daughter of the Mountain."
 (Dewal Praśasti of Lalla the Chhinda, v. 27, Ep.
 Ind. vol. I. pp. 80, 84).
- (22) Ishtāpūrta-prachura-sukṛitārambha-nityādṛitena prāsādo'yaṁ
nirmāpyate—"he caused this edifice to be erected
in it there is here the god Nārāyaṇa."
 (Mau-chandella Inscip. of Madanavarman, v. 46,
 Ep. Ind. vol. I. pp. 202, 206).
- (23) Prāsādena tavāmunaiva haritām adhvā niruddho mudhā-
 bhāno'dyāpi kṛito'sti dakṣiṇadiśaḥ koṇāntavāsī muniḥ ।
 (Deopara Inscip. of Vijaya Sena, v. 27, Ep. Ind.
 vol. I. pp. 310, 314).
- (24) Akārayat svayin Śambhu-prāsādāli-dvayaṁ nijah—"She too
 made her people construct that hall of study, (and) lay out
 that long line of gardens in two ranges (adjoining) Śam-
 bhu's temple.
 (Bhera-ghat Inscip. of Alhanadevi, v. 38, Ep.
 Ind. vol. II. pp. 13, 16).
- (25) Aneka-prāsādaiḥ parivṛitamati prāmśukalāśam giriśa-
 prāsādān vyarachayat ।
 (Chitorgadh Inscip. of Mokala of Mewad, second
 part, v. 2, Ep. Ind. vol. II. p. 421).

- (26) Vāpi-kūpa-taḍāga-kuṭṭima-maṭha-prāsāda-satrālayān |

(Sridhara's Devapattana Prasasti, v. 10, Ep.
Ind. vol. II. p. 440).

- (27) Mahā-śaila-prāsāda—great stone temple.

(Pattadakal Inscript. of Kirtivarman II, lines 7,
11, 14, Ep. Ind. vol. III. pp. 4, 5).

- (28) Ghanam prāsadam nava-hema-kumba-kalitam ramyam mahā-
maṇṭapam |

“(He presented) a solid temple (prāsāda) adorned with nine
golden pinnacles (kumbha) and a beautiful large hall (to the
temple of Hari, the lord of Maṅgalaśaila).

(Maṅgalagiri pillar Inscript. v. 51, Ep. Ind. vol.
VI. pp. 125, 115).

- (29) Prāsādo rachitas sudhā-chchhavi-hasat-kailāśa-śaileśvarasya
v. 22), prāsadam Iśāśya (v. 32), prāsāda-kīrttiḥ (v. 34).

(Two Bhuvaneśvara Inscript, no. A of Svapne-
śvara, Ep. Ind. vol. VI. p. 202).

- (30) Prāsadam navabhis cha hema-kalaśair aty-unnamam
gopura-prākārotsava-maṇṭapair upachitam śrī-rāma-bha-
drāya cha—“an exceedingly high temple furnished with nine
gilt domes, a gate tower, a wall and festive hall, to the holy
Rāmabhadra.”

(Kondavidu Inscript. of Krishṇaraya, v. 27. Ep.
Ind. vol. VI. pp. 237, 231).

- (31) Khaṇḍa-sphuṭita-prāsāda-punaḥ-saṁskaraṇārtham pratipādi-
taḥ—“he granted for defraying the expenses of the repairs
of the temple broken in parts.”

(Plates of Dantivarman of Gujarat, line 67, Ep.
Ind. vol. VI. pp. 293, 286).

- (32) Tena bhrāṭri-yugena yā prati-pura-grāmādhva-śailā-sthalam
vāpi-kūpa-nipānakā saraḥ prāsāda-satrādikā ।

Dharmma-sthāna-paramparā nava-tarā chakre'tha jirṇod-
dhṛita-tat-saṁkhyāpi na budhyate yadi param tad-vedinī
meḍinī ।

(Mount Abu Inscrip. no. I, v. 66, Ep. Ind. vol.
VIII. p. 213).

- (33) Tīrthe deva-hrade tena kṛitaṁ prāsāda-pañchakam ।
Sviyam tatra dvayam jātaṁ yatra śaṁkara-keśavau ॥

(Sihawa stone Inscrip. of Karnaraja, v. 9, Ep.
Ind. vol. IX. p. 186).

- (34) Śrī-nemiśvarasya nirākṛita-jagad-vishādaḥ prāsādaḥ samudda-
dhre—"Erected the temple of Nemiśvara which (temple)
has removed the sorrows of the world."

(The Chahamanas of Marwar, no. xxv, Nādlai
stone Inscrip. of Raṇaviradeva, line 15 f., Ep.
Ind. vol. XI. p. 64).

- (35) Esha bhagavato varāha-mūrtter jagat-parāyaṇasya nārāyaṇasya
śilā-prāsādaḥ sva-vishaye'sminn Airikiṇe kāritaḥ ।

"This stone temple of the divine (god) Nārāyaṇa, who has
the form of a Boar (and) who is entirely devoted to (the
welfare of) the universe, has been caused to be made in this
in his own vishaya of Airikiṇa.

(Eran stone Boar Inscrip. of Toramana, line 7,
C. I. I., vol. III. F. G. I. no. 36, pp. 160, 161).

- (36) Nānā-dhātu vichitre gopāhvaya-nāmni bhū-dhare ramye
kārītavān śaila-mayaṁ bhānoḥ prāsāda-vara-mukhyam ।

"Has caused to be made, on the delightful mountain which
is feckled with various metals and has the appellation of
Gopa, a stone temple, the chief among the best of temples
of the Sun."

Tāvad giri-mūrdhni tishṭhati śilā-prāsāda-mukhyo ramye—"so long (this) chief of (stone)-temples shall stand upon the delightful summit of the hill."

(Gwalior stone Inscript. of Mihirakula, lines 6, 8, 9,
C. I. I., vol. III. F. G. I. no. 37, pp. 162, 163, 164).

(37) Tenochchair bodhimaṇḍe śaṣi-kara-dhavalah sarvvato maṇḍa-
pena |

Kāntaḥ prāsāda esha smara-bala-jayinaḥ kārīto loka-śāstuh ||

"By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Smara, dazzling white as the rays of the moon, with an open pavilion on all sides, has been caused to be made at the exalted Bodhimaṇḍa."

(Bodhimaṇḍa is also called Vajrāsana, the throne under the Bodhi-tree at Bodh-gaya, on which Buddha sat when attaining Bodhi or perfect wisdom. The word 'kānta' here might have a technical architectural meaning. In the Mānasāra, the names of the buildings of various storeys generally end with kānta, e. g., Meru-kānta, Hima-kānta etc., etc.; so also the names of the columns, e. g., Brahma-kānta, Viṣṇu-kānta, etc).

(Bodh-Gaya Inscript. of Mahanaman, lines 10, 11,
C. I. I., vol. III. F. G. I. no. 71, pp. 276, 278,
275, and Sanskrit and old Canarese Inscript.
no. 166, Bodh-gaya Inscript. of Mahanaman
line 10 f., of A. D. 588, 589, Ind. Ant. vol. xv.
pp. 358, 359, 357, c. I, para 2).

(38) Abdhutaḥ siṃha-pāṇiya-nagare yena kārītaḥ |

Kīrtti-stambha ivābhati prāsādaḥ pārvvatī-pateḥ ||

"In the town of Siṃhapāṇiya he caused to be built a wonderful temple of the Lord of Pārvatī, which shines like a column of fame.

(Sasbahu Inscript. of Mahipala, v. 11, Ind. Ant.
vol. xv. pp. 37, 42).

- (39) Sa prāsādam achīkarad divishadām kedāra-devasya cha |
 “He caused to be built a temple of the inhabitants of heaven
 and of the god Kedāra.”

(Gaya Inscip. of Yakshapala, v. 12, Ind. Ant.
 vol. XVI. pp. 65, 66).

- (40) Vejaṁto pāsāde (prāsāda)—“Vaijayanta, the palace (of
 Indra).”

(Bharaut Inscip. no. 79, Ind. Ant. vol. XXI.
 p. 233).

- (41) Nāyaka-śrī-hari-rāja-devo Ha(hā)ṭakeśvarasya prāsādam kri-
 tam —“The temple of Hāṭakeśvara (Śiva) was founded by
 Nāyaka (leader), the illustrious Harirāja.”

(Nāgpur Museum stone Inscip. of Brahmadeva
 of Rāyapura, lines 9-12, Ind. Ant. vol. XXII.
 p. 83).

- (42) Mahā-lakshmī-deviya prāsādavam geyada Viśvakarmma-nir-
 mmita-subhāsitan—“built the temple of the goddess Mahā-
 lakshmī, as if a creation of Viśvakarmma.”

(Ep. Carnat. vol. v. part I, Hassan Taluq, no. 149,
 Roman text, p. 86).

The above mentioned inscription (dated conjecturally A. D.
 1113) ends with the following passage apparently quoted
 from a book for sculptors and architects (griha-vāstu) :

“Vimāna-sarvvato-bhadra-vṛishabha-nalinika - uttuṅga-virāja-
 garuḍa - varddhamāna - śaṅkha-vṛitta - pushpaka -griha-rāja
 svasti.” (Ibid. text, p. 89, last 3 lines).

- (43) Prāsāda-mālābhir alaṁkṛitām dharām vidāryyaiva samutthi-
 tam |

Vimāna-mālā-sadṛiṣaṁ yattrā grihaṁ pūrṇṇendu-karāmalam ||

“Here, cleaning as under the earth, there rise up houses
 which are decorated with succession of storeys; which
 are like rows of aerial chariots; (and) which are as
 pure (? white) as the rays of the full moon.”

(Mandasor stone Inscip. of Kumaragupta, line
 7, C. I. I., vol. III. F. G. I, no. 18, pp. 81, 85).

- (44) Svargārtham kṛitavān pratāpa-nṛpatih sadyoshito-retayoh
prāsādam vasu-patra-padma-sadṛiṣam śrīṅgāśṭakaih śobhi-
tam |

The inscription is "on a slab in the wall near the southern door of a temple of Viṣṇu close to the royal palace in Kaṭmaṇḍu. This temple is apparently the building mentioned in the inscription (quoted above). It is an octagon, and has three stories."

The plan of the temple is like a lotus of eight leaves (Vasu-patra-padma-sadṛiṣa).

(Inscrip. from Nepal, no. 18, Inscrip. of Pratāpa-malla, v. 10, Ind. Ant. vol. ix. pp. 188, 187 f., 189, c. 2, para 2).

- (45) Dig - bhāgantara - sannivesita - chatur - dvārah sukhārolāpaḥ
paschad raṇya-svarṇa-ketana-tala-nyasta-tri-śūlo'ntārah |
Sauvarṇojjvala-kumbha-patra-paṭala-prodbhāsitāśā-mukhaḥ
prasado disatad abhīṣita-sadāvāsa-prasakto mudah ||

(Inscrip. from Nepal, no. 23, Ind. Ant. vol. ix. p. 194).

- (46) Grama-nagara-kīṭṭa-kūṭṭa-śāṭṭa-madamba-droṇamukha - paṭṭa-
ṇṇaṅgaṇṇam anka-maṭa-kūṭṭa-prāsāda-devāyataṇṇaṅgaṇṇam
dam oppava-agrahara-paṭṭaṇṇaṅgaṇṇam atisayav-appa.....|

"(At Terdaḷa, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kuṇḍi Three thousand, adorned with)—villages, towns, hamlets, villages surrounded by hills, groups of villages, a-girt towns and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra towns in the country of Kuṇṭaḷa."

(Old Canarese Inscrip. at Terdaḷ, line 58, Ind. Ant. vol. xiv. pp. 19, 25).

(47) 'Prāsādam Keśavasya sphuṭa-ruchi-kalaśenāñchayat kāñchana-
nena 1309' t

'Prāsādam Keśavasya sthira-kalaśa-yutam kārāyāmāsa
divyaṁ 1659' t

'Prāsādam Keśavasya sthira-kalaśa-yutam Najñayāryo
vyatānit 1697' t

Mr. Rice has translated 'prāsāda' in all these three instances
by 'tower' although the term means primarily temple
here.

(Ep. Carnat. vol. v. part I, Belur Taluq. nos.
63, 64, 65. Roman text, pp. 135, 136,
Transl. p. 59).

(48) "Causing a tower (prāsāda), decorated with carvings and
figures (chitra-vichitra-patra-mūtamam prāsādamam), to be
erected of stone, and a golden kalaśa to be made for the
pinnacle of the temple (devālayāgrakke), he in many ways
increased his fame in the world."

(Ep. Carnat. vol. VII. Shikarpur Taluq. no.
242, Transl. p. 139, para 6; Roman text,
p. 247, last four lines).

(49) Kāśyām viśveśvara-dvāri hima-dīśi kharopamam t
Padmeśvarasya devasya prāsādam akarot sudhīh t

"On the north side of the entrance to the Viśveśvara temple
at Kāśī built a solid and lofty temple of the god Padmeśvara
(Vishṇu)" on May 15th, 1296 A. D.

(Sharqi. Arch. of Jaunpur, Inscript. no. XXVI,
v. 3, Arch. Surv. new Imp. series, vol. I.
p. 51).

(50) Vāpi-kūpa-tadāga-kutṭima-maṭha prāsāda-satrālayān t
Sauvarṇa-dhvaṇa-toraṇāpaṇa-pura-grāma-prapā-maṇḍapān t
Vyadhāpapaḍ ayaṁ chaulukya-chūdāmaṇiḥ t

(Sridhara's Devapattana Prāsa-ti, v. 10, Ep. Ind.
vol. II. p. 440-441).

(51) In the Buddhist literature buildings are divided into five classes (pañcha-leñāni)—Vihārā (monastery), Ardha-yoga (stated by the commentator Buddhaghosa to imply 'suvārṇa-vaṅga-griha', a special type of the then Bengal building, partly religious and partly residential), Prāsāda (wholly residential storeyed building), Harmya (larger type of storeyed buildings), and Guhā (underground buildings)

(Vinaya texts, Mahāvagga, i. 30, 4, p. 73-74;
Chulla-vagga, vi. 1, 2, p. 158).

The commentator Buddhaghosa does not explain 'Prāsāda' quoted above from the Vinaya texts; he simply says 'pāsādo iti dīgha-pāsādo.' According to Rhys Davids 'Prāsāda' is "a long storied mansion, or the whole of an upper storey, or the storied buildings (cf. his transl. of Mahāvagga, p. 173; Chullavagga, p. 151, note 2). Sir M. Williams seems to explain (in his dictionary) this 'Prāsāda' by "the monks' hall for assembly and confession."

Cf. satta-bhūmika-pāsāda—"buildings of seven storeys in light."

(Jātaka, i. pp. 227, 346; v. pp. 52, 426; vi. p. 577).

From the illustrations, given above, it is clear that the term 'prāsāda' implies both religious and residential buildings. It denotes the gorgeous temples as well as small pavilions (maṇḍapa) where a deity or the emblematical phallus of Śiva is installed. It includes magnificent palaces and smaller residences. It implies a succession of storeys, and a tower, 'a lofty seat or platform for spectators, a building erected on high foundations and approached by means of steps, a building consecrated to a deity or inhabited by a prince, a temple, a palace, and the assembly room and confessional hall of the Buddhist priesthood.'

PRĀSĀDA-MĀLIKĀ—A class of buildings.

(Kāṃikāgama, XLV. 4, see under Mālikā).

PRIYA-DARŚĀNA—One of the five Indian orders.

(Suprabhedāgama, xxxi. 65, 67, see under Stambha).

PLAKSHA-DVĀRA—A back-door, a side-door, a private entrance.

(Matsya-Purāṇa, chap. 264, v. 15, see under Udumbara).

PH

PHAṆA—A hood in connection with the joinery.

(M. xvii. 134, see Sandhi-karman).

PHALAKĀ—A plank, a moulding, an architectural member.

(1) A plank : cf. pralamba-phalakā (M. xii. 125).

A member of the column (M. xv. 50, 51, 83, 185, etc).

In connection with the arch (torāṇa) :

Nāṭikā phalakā muṣṭi-bandhanam patra-vallikam ।

(M. xlvi. 65).

See also M. l. 66, 74, lxv. 161, 162, lxvii. 16, etc.

(2) Pādāshtāṁsa-śaḍ-aṁśaika-phalakaiḥ chhādayet paritaḥ ॥

Kāya-pādāntaram chhādyam phalakaiḥ sāra-dārujaiḥ ॥

(Kāmikāgama, liv. 24, 30).

(3) A part of a column (Suprabhedāgama, xxxi. 58, see under Stambha).

PHALAKĀSANA—A synonym of the bedstead.

(M. iii. 11, see under Paryāṅka).

PHELĀ—(cf. Chhelā)—The vault of the foundation-pit.

(Kāmikāgama, xxxi. 74-75, see under Chhelā).

B

BANDHA—Joining or folding together, a band, the foundation.

Dvāv-aratnīm tri-padīm vā pāde bandham kārayet—"Foundation shall be 2 aratnis by 3 pādas."

(Kauṭīliya-Arthaśāstra, chap. lxv. p. 166).

BA(VA)LĀNAKA—A raised platform or seat along the wall of the council hall of a temple.

Tejah-pāla iti kshitimdu-sachivah śaṁkhojjvalābhiḥ śilā-śreṇibhiḥ
sphuraḍ-imdu-ruchiram nemi-prabhor maṁdiram |

Uchchair maṁḍapam agrato jina-(vara)-vāsa-dvīpaṁ chāsatam tat-
pārśveshu balānakam cha purato nishpādayāmāsivan ||

It "apparently is identical with Marāṭhi balām which according to the Dictionary of Molesworth and Candy means a raised seat along the walls of the gābhārā or Sabhā-maṇḍapa of a temple."

Dr. Lüders.

(Mount Abu Insc. no. 1, v. 61, Ep. Ind.

vol. VIII. pp. 212, 200).

BALI(-Ī)KĀ(-A)—A moulding of the entablature, the edge of a roof.

Mahā-bhāra-tulā kāryā balikordhve viśeshataḥ ||

Tulā-balikayor madhye dvi-daṇḍam athavā punaḥ ||

Haṁsa-bhūta-balir vātha nidrā vā daṇḍa-mānataḥ |

Tri-pādodaya-yuktā vā vidheyā vājanopari ||

(Kāmikāgama, LIV. 13, 16, 20).

BALI-PĪṬHA-(KA)—The seat of sacrifice, an altar for offerings.

(1) Brīṣhabhasyopari-bhāge tu kalpayed bali-pīṭhakam |

Gopurasya bahir vāpi sthāpayed antar vāpi bali-pīṭhakam |

Antar maṇḍala-dēse tu pūrvavat bali-pīṭhakam |

(M. XXXII. 99, 100, 133).

(2) Śrīmat-saundara-pañcha-rātra-vidhiyīm nirmāṇamaṁ mādisi |

Śrīmantam bali-pīṭhamam pramudadiṁ viprarggaḥ mādisi ||

"Caused a bali-pīṭha to be erected according to the rule of the (Śilpa-śāstra) Pañcharātra."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 8,
Roman text, p. 105, Transl. p. 46).

(3) "There he enlarged the Kalideva-maṇḍapa, and re-established the bali-pīṭha."

(Ep. Carnat. vol. v. part I, Arsikere Taluq, no. 22,
Transl. p. 119, largest para, last line).

- (4) “ There are also fragments (of inscriptions) belonging to the time of Rājarāja I, and Rajendra-Chola I, on a maṇḍapa to the west of the bali-pīṭha.”

(Notes on Tiruvellarai Inscrip. Ind. Ant. vol. xxxiv. p. 264, para 5, line 10 f).

- (5) “ Haridāsa-Rāṭa,, set up in front of the god Prasanna-Mādhava of Bellur, a festival (utsava) maṇḍapa, a pillar for lights (dīpa-māleṣa-kambha), and an altar for offerings (balli-pīṭha, i.e., bali-pīṭha).”

(Ep. Carnat. vol. iv. Nāgamaṅgala Taluq, no. 42, Transl. p. 124, Roman text, p. 213).

BASADI—(see Vasati)—A Jain temple, a shrine, a monastery, modern Basti.

- (1) Kadalalāya-basadi—Jaina temple of the Jaina goddess Kadala-lāya.

(Anmakonda Inscrip. of Prola, v. 9, Ep. Ind. vol. ix. pp. 262, 257).

- (2) “ And on the top of the rock to the south of the Badra tank of that mountain, Gaṇeṣa Māra had the Pārśva-Jina vasati, erected. This Jogavattige basadi, may it endure as long as sun and moon, protected by the pañcha-mahā-śabda (five words for Jain obeisance), and by unnumbered others. ”

‘ Basadi ’ in the sense of Jaina temple is of frequent use in the volumes of Ep. Carnat. Its Sanskrit form is, of course, ‘ vasati ’ an instance of which should be noticed in the passage quoted above.

(Ep. Carnat. vol. xii. Pavugada Taluq, no. 52, Transl. p. 125, line 2, Roman text, p. 206 f).

- (3) “ Being actuated by veneration, gave to the basadi of the Bhaḷārar..... five mattars (of land). ”

“Basadi (means) a Jain temple; the word is a Tadbhava corruption of the Sanskrit ‘vasati’, abode, dwelling, a Jain monastery; the modern form is ‘Basti.’” Dr. Fleet.

(Sanskrit and Old Kanarese Inscript. Ind. Ant. vol. I v. p. 181, c. 1, line 10, and foot note).

(4) Purigereyalu mādisid-Ānesejjeya-basadige.....

“In the lands of Guḍigere, which..... were under the control of the Jain temple called Ane sejjeya..... built at Purigere.”

(Guḍigere Jain Inscript. line 21, Ind. Ant. vol. XVIII. pp. 39, 37).

Ep. Carnat. vol. II. Inscriptions (i) on Chandra-giri, nos. 1-74, (ii) on Vindhya-giri nos. 75-123; and (iii) in the town, nos. 124-144 :

(5) “Caused basadis and māna-stambhas to be erected in numerous places.”

(No. 38, Roman text, p. 7, line 17, Transl. p. 121, line 5).

(6) “The basadi of his guru Śrī-rūpa-nārāyaṇa of Kollāpura.”

(No. 39, Roman text, p. 7-8, Transl. p. 122, line 18).

(7) “The basadis of Gaṅga-vāḍi, however many there were, he restored.”

(No. 45, Roman text, p. 21, Transl. p. 126, line 12).

(8) “This Lakshmī, wife of Gaṅga senā-pati, the abode of all good qualities, had this new Jina temple (vasati) made.”

(No. 63, Roman text, p. 59, Transl. p. 149).

(9) “The Daṇḍanāyaka Gaṅga had this basadi made for his mother Pochavue.”

(No. 64, Roman text, p. 59, Transl. p. 149).

(10) “The bastis (basadinal) of Gaṅga-vāḍi, however many there were, he had renewed.”

(No. 90, Roman text, p. 72, line 10 from bottom upwards, Transl. p. 158, para 5).

(11) “He had these images of Bharata and Bāhubali Kevali, the basadis, and the side doors of that tīrtha made for

beauty;having erected eighty virgin (? new) basadis, and repaired two hundred (that were in ruins), he obtained glory, the general Bharata. ”

(No. 115, Roman text, p. 87, Transl. p. 171).

- (12) “ He built a small basti on the lower hill ; repaired three bastis at the north gate, (and) the Maṅgāyi basti, repaired the Hagalaya (a village to the south of Śrāvana Belgola)-basti, and made gifts for supplying food in one. ”

(No. 134, Roman text, p. 100, Transl. p. 179).

- (13) “ And in Kellaṅgere he (also) made five large bastis and five beautiful ponds. ”

“ The money obtained from this place will be used for repairing the Ārchāri’s and other dwelling and the basadis, for the worship and decoration of the god, and for gifts of food to the people visiting the basadi and to the assembly of Rishis. ”

(No. 137a, Roman text, p. 104, lines 6, 9,

Transl. p. 182, paras 5, 11).

- (14) “ Keep whatever you have obtained from the paddy lands and dry fields, together with the waste land, the firewood, leaves, decay of the basadi house and so forth, belonging to the endowments of Gommaṭa deva, Kamaṭha Pārśva deva, Śrī-vallabha deva of Bhaṇḍāraiya’s basadi, and principal basadis.

(No. 137 c., Transl. p. 183).

- (15) “ And for the basadi which he had made.....a small tank east of the basadi..... ”

(No. 144, Transl. p. 187, line 9 from bottom upwards).

- (16) “ He made a grant of lands for the basadis of the Tri-kūṭa-basadi which he had caused to be erected in Arakoṭṭāra in the Enne-nād. ”

(Ep. Carnat. vol. iv. Chāmarājnagara Taluq. no. 83, Transl. p. 10).

- (17) "He caused a basadi to be erected in Muguli in Sige-nād, and setting up therein the god Pārśva, presented the basadi and land for the god to their guru."

In this instance, it should be noted, the meaning of 'basadi' as a Jaina temple is unquestionable.

(Ep. Carnat. vol. v. part I, Hassan Taluk, no. 129, Transl. p. 36).

- (18) "Hoysaḷa-Gavunḍa, son of....., in memory of his mother's death, erected a basadi, and in the presence of all the residents and farmers of the town, divided certain land (specified) equally to the basadi and the temple (basadigaṃ devālyakkam bhūmi samāna-vāgi basadige.....), washing the feet of Ahobala-Paṇḍita."

The distinction made here between the basadi and the temple (devālaya) should be noted.

(Ep. Carnat. vol. iv. Kadūr Taluq, no. 69, Transl. p. 13, para 5, Roman text, p. 45, last para, line 4 f).

- (19) "Thus celebrated, Barmma-Deva, the Bhujabala-Gaṅga Permmāḍi-Deva, made the basadi, which Daḍiga and Mādhava had formerly established on the hill of Mandali, and for which the kings of his Gaṅga line had continued to provide the offerings, and which they had afterwards caused to be built of wood, the chief of all the basadis hitherto existing or in future to be established in the Eḍadore-seventy of the Maṇḍali-Thousand, giving it the name of Paṭṭada-basadi (the Crown-basadi), and endowed it with certain lands (specified)."

(Ep. Carnat. vol. vii. Shimoga Taluq, no. 4, Transl. p. 8, para 4).

- (20) "The great minister,....., enlarged a tank, formed paddy fields, erected a temple, and established places for distribution of water and food. And the basadi he built shone with big tank of Taṭṭekere surrounding it."

“And for those two basadis of Nellavatti and Taṭṭikere, on the death of Jinadāsa as a reward of perggade Nokkayya's boldness and liberality, Gaṅga-Permmāḍi-Deva granted the royal insignia of two horns, a canopy, chāmaras, and big drums.”

“And Gaṅga-permmāḍi-deva granted for the basadi the shop-tax and customs of Taṭṭikere.”

(Ibid no. 10, Transl., p. 11, last two paras, p. 12, paras 2, 3).

- (21) “For the maṭhādhi-pati of Bandanike was erected a maṇṭapa in front of the Śānti-Jina basadi.”

(Ep. Carnat, vol. VII. Shikarpur Taluq, no. 228, Transl. p. 133, Roman text, p. 232).

- (22) See both ‘basti’ and ‘basadi’ (in Ep. Carnat. vol. III. Seringapatam Taluq, no. 144, 146, etc. etc., Transl. p. 34, and also in other volumes of Ep. Carnat. referred to above) and the sketches of bastis between pp. 50, 51, (Introduction, Ep. Carnat. vol. II), and pp. 150, 151 (Translation), and compare the following from Fergusson :

“The principal group of the Bastis of the Jains, at present known at least above the ghāts, is that of Sravana Belgula. There are there two hills—the Indragiri, on a shoulder of the other, called Chandragiri, stand the Bastis, fifteen in number. As might be expected from their situation, they are all of the Dravidian style of architecture, and are consequently built in gradually receding stories, each of which is ornamented with small simulated cells..... . No instance occurs among them of the curvilinear sikra (sikhara) or spire, which is universal with the northern Jains, except in the instance of Ellora.”

“The following wood-cut (photo no. 149) conveys, however, an idea of the general external appearance, which is more ornamental than that of northern Jain temples. The outer wall of those in the north is almost always quite plain.

The southern ones are as generally ornamented with pilasters and crowned with a row of ornamental cells. Inside is a court probably square and surrounded by cloisters, at the back of which rises the vimāna over the cell, which contains the principal image of the Tīrthankar. It always is surmounted by a small dome, as is universally the case with every vimāna in Dravidian architecture, instead of with the mysterious amalaka ornament of northern sikras (Śikharas)."

"It may be a vain speculation, but it seems impossible to look at this wood-cut (no. 149), and not to be struck with its resemblance to the temples of southern Babylonia. The same division into stories with their cells: the backward position of the temple itself: the panelled or pilastered basement, all these points of resemblance, it seems difficult to regard as purely accidental."

(Fergusson, Ind. & East. Arch. p. 2 69-270).

BA(VA)SUNDHRĀ—The earth, a type of pent-roof.

(M. xviii. 177. see under Lupā).

BAHALA—(see Bāhulya)—An extension, a projection, a sugar-cane-like moulding.

(1) Dvāra-tāre chatush-pañcha-shaṭ-saptāśṭa-vibhājite || 1

Ekāṁśa(m) sūtra-paṭṭiḥ syāt samaṁ vā bahalaṁ bhavet |

Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ parikīrtitam || 2

Śilayā cha mṛidā py-athavā taruṇā rachayed atha kuḍyam
atīva-dṛidham |

Tad ihottara-vistarataḥ sadṛśaṁ bahalaṁ kathitaṁ tali-
pādi-yutam || 1

(Vāstu-vidyā, ed. Ganapati Śāstri, xiv. 1, 2; xv. 1).

(2) In connection with a pillar:

Aśṭāṁśaṁ yoga-vistāraṁ tad-ardhaṁ bahalaṁ bhavet |

(M. xxxix. 59).

- (3) Stambha-vyāsa-samo(-mañ) vā tad-ardham bahalam (? bahu-
lam) bhavet ||

Kavāṭa-bahulam proktañ daṇḍārdham vā ghanam bhavet ||
(Kāmikāgama, LV. 35, 38).

It is clear from v. 38, that ghana or thickness is not to be
confused with bahala or bahula.

BAHIR-AṄGA—The outer court, the external side of a building.

Athavā bahir-aṅge tu chesṭa-dig-vishṇor ālayam |
Anyeshām sarva-liṅgānām nagarāt bahir-aṅgataḥ |
(M. IX. 257, 402).

BAHIR-BHITTI—The outer wall, an outside partition.

Antar-vaprañ bahir-bhittir śreshṭham dīrgam cha chūlikā
(-am) |
(M. IX. 361, etc).

BAHIR-MUKHA—With face towards the outside, projecting out-
ward.

In connection with foundations :
Gṛiha-garbham antar-mukham syād grāma-garbham bahir-
mukham |
(M. XII. 216).

BAHU-MANḌAPA—(cf. Mukha-manḍapa)—A kind of group pavilion.

Devālayeshu sarveshu sañmukhe bahu-manḍapam |
(M. XXXIV. 33).

The pavilion in front of a temple is generally called Mukha-
manḍapa.

BAHU-LIṅGA—A kind of phallus, phalli in group.

(M. LII. 75, 77, 72, etc., see under Liṅga).

BAHULA—An architectural member of the balance, the extended
part of the scales outside the holes through which the scales
are joined with the beam by strings.

Tad(jihvāgra)-ardham bahulam kuryāt tan-mūle chhidra-
sañyutam |
(M. L. 184).

BĀLA-PARYAṆKA—(see Paryāṇka)—A small bedstead, a couch.

BĀHULYA—(perhaps for bahalya, see Bahala)—Abundance, superfluity, extension, hence projection.

- (1) Stambha-samam bāhulyam—bāhulya is equal to the column .

(Bṛihat-saṁhitā, LIII. 30).

Vistāra-pāda-pratimam bāhulyam śākhayoḥ smṛitam—the projection of the two door-frames is equal to nearly $\frac{1}{4}$ of the breadth (of the door)

(Bṛihat-saṁhitā, LVI. 13).

Kern translates 'bāhulya' by thickness, which does not suit at least to the first instance, (see J. R. A. S., N. S., vol. VI. pp. 285, 318).

- (2) Vistāra-pāda-pratimam bāhulyam śākhayoḥ smṛitam |

(Matsya-Purāṇa, chap. 270, v. 20, same as no. 2 above).

- (3) Vistārārddhena bāhulyam sarveshām eva kīrtitam |

(Agni-Purāṇa, chap. 104, v. 29).

BIMBA—An idol, an image.

(M. LI. 22, LXVIII. 1, etc).

Nirmmitam śānti-nāthasya bimbakam—"image of Śānti-nātha was made."

(Honwad Inscript. of Someśvara I, line 30, Ind. Ant. vol. XIX. p. 273).

BI(VĪ)RA-GALA—(also Bīragal or Bīrakal, see Vīra-śāsana)—

Monuments set up in memory of a hero at first, and this honour is next extended to any one who dies after having done some good work; lastly it implies a simple memorial monument, resembling perhaps the pagoda-shaped maṭhas, constructed by the relatives and admirers of the departed; a monumental stone erected in memory of a warrior.

- (1) "But her son Pilleya-Nāyaka, (after her death) performing the further ceremonies, set up this bīragal in the presence of the god Honneśvara, and made a grant of land (specified) for the offerings to the god Honneśvara and for carrying on the worship of the bīragal washing the feet of Janneya-

guru. That Jauneya-guru and his successors will carry on the worship of that bīragal we most firmly believe.”

(Ep. Carnat. vol. VII. Shimoga Taluq, no. 62, last four lines, Roman text, p. 42, Transl. no. 61-62, p. 24, line 4 f).

- (2) “His younger brother Channappa put up this bira-kallu for him.”

“Her junior uncle Chenna put up this biragal.”

(Ep. Carnat. vol. VII. Shikārpur Taluq, nos. 1, 2. Transl. p. 39).

- (3) “A grant of land (specified) was made for maintaining the worship and ceremonies of this bīragal.”

(Ep. Carnat. vol. VII. Honnati Taluq, no. 117, Transl. p. 178).

- (4) “And killing many who opposed him, he did his duty to his lord and gained the world of gods. His brother-in-law with his son and daughter set up this vīra-śāsana for him.”

(Ep. Carnat, vol. VII. Shikārpur Taluq, no. 144, Transl. p. 107, Roman text, p. 191).

BUDDHI-SAMKĪRṆA—A pavilion with 50 pillars.

(Matsya-Purāṇa, chap. 270, v. 9, see under Maṇḍapa).

BRĪHATĪ—The part of the body between the breast and backbone.

In connection with the daśa-tāla measure :

Brīhatī saptāṁśakam kaksha-tāram samāyatam ।

Brīhatī stana-sīmāntam sārḍha-dvir-ashṭa mātrakam ।

(M. LXV. 162-163).

BERA—An idol or image.

(M. LI. 17, 25; LXVII. 3, etc).

“Created the temple of Chāmarājeśvara together with new images(bera).”

(Ep. Carnat. vol. IV. Chāmarājnagar Taluq, no. 86, Roman text, p. 18, line 9 f, Transl. p. 11).

BODHIKA(-Ā)—(also Vodhika, see Maṇḍi)—The crowning member of the capital ; this is placed upon the abacus (phalakā) and under the table of cornices. It may be identified with the carbel which

in European architecture is a block of stone projecting from a wall and supporting the beams of a roof or any weight.

(See Dravidian Arch. Jouveau Dubreuil, ed. Aiyangar, p. 26).

See Suprabhedāgama (xxxI. 107, 57) under Stambha.

Cf. Bodhikam musṭhi-bandham cha phalakā tāṭikā ghaṭam |

(M. XLVII. 18, etc).

See the photographic views of the Corinthian capitals from Jamalgi (Fergusson, Hist. of Ind. & East. Arch. p. 173, figs. 94, 95).

See Buddhist Cave temples (fig. no. 21, Arch. Surv. new Imp. series, vol. IV. p. 62; vol. XLI. figs. 1, 2, 3, 4, 5, 6).

BODHI-MANḌA—A raised terrace near a temple, the miraculous throne under the Bodhi-tree at Gaya also called Vajrāsana or diamond throne.

Tenochchair Bbodhi-maṇḍe śaśi-kara-dhavalah sarvvato maṇḍa-pena kāntaḥ prāsāda esha smara-bala-jayinaḥ kārīto loka-śāstuh |

“By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Smara, dazzling white as the rays of the moon, with an open pavilion on all sides has been caused to be made at the exalted Bodhi-maṇḍa.”

“Bodhi-maṇḍa is the name of the miraculous throne under the bodhi-tree at Bodh-Gayā, also called the vajrāsana or ‘diamond throne’, on which Buddha and his predecessors sat, when attaining bodhi or perfect wisdom. And Professor Childers, in his Pāli Dictionary, added that he inferred that the term was also applied to the raised terrace built under the bodhi-tree within the precincts of any Buddhist temple, in imitation, presumably, of Buddha’s throne. This, rather than the throne itself, seems to be its meaning in the present inscription.”

(Sankrit and old Canarese Inscript. no. 166. Bodh Gaya Inscript. of Mahanaman, line 10 f., Ind. Ant. vol. xv. pp. 358, 359; 357. c. 1, 2).

BAUDDHA—Belonging to the Buddhists or Buddha, the Buddhist images.

Mānasāra (chap. LVI. named Buddha, 1-18) :

Like all other images, the Buddhist images also are made of wood, stone or iron (line 14). Their pedestals are made of the three kinds of ābhāṣa (marble), of earth and of gravel, etc. (15-16). They are also both stationary and movable (14). They are made in the erect or sitting posture and placed on the throne (3-4), and are furnished with the peepul tree and the wonder-tree (Kalpa-vṛiksha). They have two arms, two legs, and two eyes (that is, one face) (10). They are measured in the large type of the Daśā-tāla system (17). They are pure white in colour (5). Their garment is yellow (12), face large (5), ears long (6), eyes smiling at the corner (6), chest gracefully broad, arms long (10), belly large and round, and the body fleshy (8). They are furnished with shining top-knots (ushnishojjvala-moulika) (10).

BRAHMA-KĀNTA—A class of pillars, a type of storeyed buildings, a class of gate-houses.

The square columns with four minor pillars :

Chatur-aśraṁ brahma-kāntaṁ syāt ।

(M. xv. 20).

Vedopapāda-syīnyuktaṁ brahma-kāntaṁ iritaṁ ।

(Ibid. 244).

A class of the three-storeyed buildings (M. XXI. 39-40, see under Prāsāda).

A class of the five-storeyed buildings (M. XXIII. 41-42, see under Prāsāda).

A class of gate-houses (M. XXXIII. 558, see under Gopura).

BRAHMA-GARBHA—The foundations of the temples of Brahmā.

(M. XII. 142-152, see under Garbha-nyāsa).

BRAHMA-DVĀRA—The door in the middle or central part of an object.

Brahma-dvāra-patākādyair aṅgair yuktaṁ vimānakam ।

(Kāmikāgama, L. 93).

Brahma-dvāram iti proktam vimānānām sanātanam ।

(Ibid. LV. 155).

Brahma-dvāram tato madhye maṇḍapam koṣṭhake matam ।

(Ibid. LV. 197).

BRAHMA-PADA—The central part, the plot at the centre of a design.

(M. XL. 73, LI. 165, etc., see under Pada-vinyāsa).

BRAHMA-BHITTI—The middle wall.

Athavā brahma-bhittau vā garbhādhānam vidhīyate ।

(Kāmikāgama, xxxv. 46).

BRAHMA-MANḌALA—The central part of a village or town.

(M. IX. 128, see under Grāma).

BRAHMA-MANDIRA—A type of rectangular building.

(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

BRAHMA-MASTAKA—A kind of joinery.

(M. xvii. 149, see under Sandhi-karman).

BRAHMA-VĀHANA—The riding animal of Brahmā, the goose.

The measures and description of the goose (M. LX. 4-46, see under Vāhana).

BRAHMA-STHĀNA—The central part of a village or town, where a public hall is built for the assemblage of the inhabitants.

(M. XII. 142, see under Grāma).

(1) Brahma-sthāne sabhādini kalpayed vidhinā budhaḥ ॥

Brahma(-ne) vā madhyame bhāge pīṭham parikalpayet ॥

(Kāmikāgama, xxviii. 15, 18).

(2) “ Senai..... assigned (one) paṭṭi of land in the neighbourhood, to last as long as the moon and the sun, for his own merit (and) for the meritorious purpose of supplying to the Brahma-sthāna in this village water during

six months and firepans (agnishṭhā) during six months and of constructing a water-lever in front of the maṇḍapa.”

(Inscrip. of Aditya II, no. 14, line 1-2, H. S. I. I. vol. III. p. 21-22).

- (3) “ We the great assembly of Maṇimaṅgalam,being assembled without a vacancy in the assembly, in the Brahma-sthāna in our village.”

(Inscrip. of Rajadhiraja, no. 28, line 7, H. S. I. I. vol. III. p. 57).

- (3) “ We the great assembly of Maṇimaṅgalam,being assembled, without a vacancy in the assembly, in the large maṇḍapa (of) the Brahma-sthāna of our village.”

(Inscrip. of Virarajendra I, no. 30, line 36, H. S. I. I. vol. III. p. 70).

BRAHMĀṆGAṆA—The central courtyard.

(See Kāmikāgama under Aṅgaṇa).

BRAHMĀMŚA—(see Brahma-sthāna)—The central part of a village or town, where a public hall is generally built.

BH

BHAKTA—A devotee, a faithful worshipper, a class of sages.

Description of their images (M. chap. LIX, named Bhakta):

The devotees are divided into four classes, namely Sālokya, Sāmipyā, Sārūpyā, and Sāyujya (lines 3-4). The Sālokyas are those who specialize in devotion, knowledge and renunciation (vairāgya) (5). The Sāmipyas specialize in knowledge and renunciation (6). The Sārūpyas are distinguished as those who are devoted to the meditation of God (7). And the Sāyujyas are those who have acquired the true knowledge (of God) and are aware of the final beatitude (paramārtha) (8).

The limbs of the Sālokya class of great men are measured in the largest type of the nava-tāla system (9). The Sāmipyas are measured in the smallest type of the daśa-tāla system (10).

The Sārūpyas are measured in the intermediate type of the daśa-tāla system (11). And the Sāyujyas are measured in the largest type of the daśa-tāla system (12).

(For details of these measures see Tāla-māna).

BHANĠA—A pose in which an image is carved.

There are four bhaṅgas or poses, namely, sama-baṅga, ābhaṅga, ati-bhaṅga (M. LVII. 98), and tri-bhaṅga (ibid. 125).

“In this (Sama-bhaṅga) type the right and left of the figure are disposed symmetrically, the sūtra or plumb-line passing through the naval, from the crown of the head to a point midway between the heels. In other words, the figure whether seated or standing, is poised firmly on both legs without inclining in any way to right or left. Images of Buddha, Sūrya (sun) and Viṣṇu are generally made to follow this scheme of rigid, vertical symmetry. The dispositions or attitudes of the limbs and organs on either side are made exactly similar, except that the mudrā or symbolical posing of the fingers is different.”

“In such a (Ābhaṅga) figure the plumb-line or the centre-line, from the crown of the head to a point midway between the heels, passes slightly to the right of the naval. In other words, the upper half of the figure is made to incline slightly towards its right side, without inclining in any way towards either of the attendant deities. The Śaktis or attendant deities are two male and two female Tri-bhaṅgas placed on either side with their heads inclined inwards towards the principal figure. The figures on either side are exactly similar in poise, except that one is a reverse or reflex of the other. This is a necessary condition as otherwise one of the figures would lean away from the central figure, and spoil the balance and harmony of the whole group.”

“A Tri-bhaṅga figure had its head and hips displaced about one aṁśa to the right or left of the centre line.”

“This (Ati-bhaṅga) is really an emphasised form of the Tri-bhaṅga, the sweep of the Tri-bhaṅga curve being considerably enhanced. The upper portion of the body above the hips, or

the limbs below, are thrown to right or left, backwards or forwards, like a tree caught in a storm. This type is usually seen in such representations as Śiva's dance of destruction, and fighting gods and demons, and is specially adapted to the portrayal of violent action, of the impetus of the Tāṇḍava dancing, etc."

(Translated by S. Ray, Modern Review, March, 1914, p. 1 f).

BHADRA—(cf. Sarvato-bhadra and Mukha-bhadra)—A type of portico, a moulding, the general epithet of chariots, a type of building.

- (1) A moulding of the base (M. XIV. 345, see the lists of mouldings under Adhishṭhāna).

A kind of portico :

In connection with buildings of one to twelve storeys :

Ekam vā dvi-tri-daṇḍena nirgamam bhadram eva vā |

(M. XIX. 56).

Cf. Madhya-bhadra (M. XIX. 177).

Toraṇair nīḍa-bhadrādi-mūle chordhve cha bhūshitam |

(M. XX. 64).

In connection with pavilions (maṇḍapas) :

Chatur-dig-bhadra-vistāram eka-bhāgena nirgamam |

(M. XXXIV. 76).

In connection with halls (śālās) :

Śālāyāḥ parito'lindam prishṭhato bhadra-saṁyutam |

(M. XXXV. 40).

Dvi-chatur-bhāga-vistāram pārśvayor bhadra-saṁyutam |

Prishṭhe cha dvyauka-bhāgena bhadram kuryād vichakṣaṇaḥ |

(Ibid. 322-323).

In connection with chariots :

Chatur-dikshu chatur-bhadram syāt |

Bhadra-madhye tu bhadram syāt.....|

Yuktyā bhadram sarveshām nāsikā-yuktam eva vā |

(M. XLIII. 107-109).

Bhadra is the general name for chariot (ratha) :

Nivāta-bhadra, Pavana-bhadra, Prabhañjana-bhadra, Nabha-svān-bhadra, etc.

(M. XLIII. 111-115).

In connection with dolā (palanquin or hammock) :

Purāto prishṭhato madhye parva (?darpa)ṇam bhadra-saṃyutam ।

(M. L. 165).

Chatur-dikshu sa-bhadram vā chaika-dvyaṃśenā nimnakam ।

(Ibid. 284).

(2) Āyataḥ syāt tribhir bhāgair bhadra-yukta-suśobhanah ।

(Matsya-Purāṇa, chap. 269, v. 5).

(3) Maṇḍapasya chaturthāṃśād bhadraḥ kāryyo vijānatā ॥

Maṇḍapās tasya karttavyā bhadrais tribhir alaṅkṛitāḥ ॥

(Garuḍa-Purāṇa, chap. 47, v. 35, 39).

A type of quadrangular building :

(4) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

(5) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda).

(6) Vi-bhadrā vā sa-bhadrā vā kartavyā mālikā budhaiḥ ॥

Sa-bhadrā vā vi-bhadrā vā khalūri syād yatheshṭataḥ ॥

(Kāmikāgama, xxxv. 100, 106).

Śālānanam prakartavyam eka-dvyaṃśa-vinirmitam ।

Tad-tad-agre prakartavyam vāre bhadrasya paśchime ॥

(Ibid. XLV. 35).

Chatur-dig-bhadra-saṃyuktam dvāra-jālaka-śobhitam ॥

(Ibid. XLI. 26).

A class of buildings (Ibid. XLV. 41, see under Mālikā).

BHADRAKA—The general name for chariots.

(M. XLIII. 112-116, see under Bhadra).

BHADRA-PATṬA—A moulding of the base.

(M. XIV. 345, see the lists of mouldings under Adhishṭhāna).

BHADRA-PĪṬHA—A type of pedestal of the phallus or an image.

(M. LIII. 34, see under Pīṭha).

The pedestal of an image (M. LIV. 129, 173).

BHADRA-MANḌAPA—A type of pavilion.

Cf. Maṇḍapaṁ bhadram ity-uktaṁ bāhya(dhānya)-nikshepa-yogya-
kam |

(M. XXXIV. 190).

See Bilvanāthesvara Inscip. of Vira-champa (verses, 1, 2, 3, Ep.
Ind. vol. III. pp. 70, 71 ; see under Maṇḍapa).

BHADRA-ŚĀLĀ—A type of hall, a front room, a drawing room.

In connection with the eight-storeyed buildings :

Netra-śālārdha-śālā cha bhadra-śālādi-bhūshitam |

(M. XXVI. 67, etc).

BHADRĀSANA—A kind of throne, a chair of state, a great seat.

(M. XLV. 14, etc).

BHAVANA—An abode, a residence, a dwelling, a site, a building, a mansion.

A kind of rectangular building :

(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47. v. 21-22, 26-27 see under
Prāsāda).

(3) Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya-raṅgaṁ vādhi-
maṇḍapākāram |
(M. XI. 144).

(4) Tenedaṁ Paramēśvarsya bhavanam dharmmātmanā kārī-
tam.... .. kaṇvāśrame |

“He, the pious minded, had his dwelling (temple) of the
supreme Lord made,.....in the hermitage of Kaṇva.”

(Kanaswa Inscip. of Śivagana, line II f., Ind. Ant.
vol. XIX. pp. 58, 61).

(5) Śubhrābrābham idaṁ Bhavasya bhavanam kārāpitaṁ bhū-
tale |

“This temple of Bhava (Śiva), resembling the white cloud (or
mountain, snowy Himālayas) was caused to be built on the
earth.”

(Dhanop Inscip. of Chachcha, v. 2, Ind. Ant. vol.
XL. p. 175).

BHAVANA-KĀNTA—A class of the ten-storeyed buildings.

(M. xxviii. 9-13, see under Prāsāda).

BHĀGA-PAÑCHA—A pavilion with thirty-two pillars.

(Matsya-Purāṇa, chap. 270, v. 12, see Maṇḍapa).

BHĀGA-MĀNA—(cf. Gaṇya-māna)—Proportional measurement.

(M. xiii. 43, xviii. 84, xxxiv. 216, 247, etc., see Māna).

BHĀRA—(see Bhārā and Stambha)—Beams, cross-beams.

Probably same as hārā or hārikā, a chain, an ornament (? bead, astragal, baguette, see Gwilt. Encycl. fig. 873) below the neck of the column.

Stambha-samaṁ bāhulyaṁ bhāra-tulānām upary-upary-āsām ।

Bhavati tulopatulānām ūnaṁ pādena pādena ॥

(Bṛihat-saṁhitā, LIII. 30).

Dr. Kern translates 'bhāra' by cross-beams (J. R. A. S., N. S., vol. vi. p. 285).

BHĀRAKA—A support, a synonym of the column.

(M. xv. 5, see under Stambha).

See Suprabhedāgama (xxx. 121) under Bhārā.

BHĀRĀ—(see Bhāra and Hārā)—A support, a beam.

(1) In connection with buildings of one to twelve storeys :

Chatuḥ-śālā chatuḥ-kūṭaṁ chāshṭa-bhārā sa-pañjaram ।

(M. xx. 72, etc).

(2) Eka-daṇḍāntar-bhārā tu madhya-bhārā dvi-daṇḍataḥ ।

Chatur-daṇḍa-pramāṇena kṛtvā maryyāda-bhittikam ॥

Maṇḍale dvārake vātha dvāra-śālām tu bhārake ।

Prāsādaṁ madhya-bhārāyām maryyādaḥ harmyam eva cha ॥

(Suprabhedāgama, xxxi. 117, 121 ; for full context see v. 115-122, under Prākāra).

BHITTI—A wall, a partition, a support.

(1) Bhittiḥ strī kuḍyam ।

Bhittiḥ kuḍye prabhede cha ।

(Amarakosha, 2, 2, 4).

- (2) Purato'lindam ekāṁśam bhittim kuryāt samantataḥ ।
 (M. xxxv. 118, compare also xv. 231, xxxviii. 6, xl. 57, lvi. 16, etc).
- (3) Vistārārdham bhaved garbho bhittayo'nyaḥ samantataḥ ।
 "The adytum measures half the extent (of the whole) and has its separate walls all around."
 (Bṛihat-saṁhitā, lvi. 12, J. R. A. S., N. S., vol. vi., p. 318 ; see also Matsya-Purāṇa, chap. 269, v. 8, 9, 12).

- (4) Tri-hastāntam tu vistāro bhittinām parikīrtitaḥ ॥
 Mūla-bhitter idaṁ mānam ūrdhve pādārdha-hīnakam ।
 Anyo'nyam adhikā vāpi nyūnā vā bhittayaḥ samāḥ ॥
 (Kāmikāgama, xxxv. 32, 33).
 Tri-bhagena bhaved garbham samantād bhittir ishyate ॥
 Dvy-adhikena bahir-bhittiḥ śesham prāgvat prakīrtitam ॥
 Liṅge śilānta(-te) cha krodhe bhitti(h) pañchā-(m)śa-varjitaḥ ।
 Kiṁchin nyūnam alindam vā śesham kuḍyeshu yojayet ॥
 (Ibid. l. 82, 86, 87).

The synonyms of bhitti :

.....dvāri kuḍyam cha kuṭṭimam ॥

Bhitter ākhyeyam ākhyātam..... ॥

(Ibid. lv. 199-200).

- (5) Navāṁśam garbha-geham tu bhitti-mānam tu shoḍaśa ॥
 Shoḍaśam bhitti-mānam tu bhittim abhyantaram viduḥ ।
 Tad-bāhyaikam tu salilam tad-bāhyaikam tu bhittikam ॥
 Bāhya-bhittau chatur-dvāram athavā dvāram ekataḥ ।
 Anyat sarvaṁ samam proktam stūpy-antam kārayed budhaḥ ॥
 Yad uktam bhitti-vistāram bāhyābhyantarayoḥ samam ।
 Bāhye vābhyantare vāpi tri-vidham bhitti-mānakam ॥
 Pīṭhasya tri-guṇam garbham ta-(t)-tri-bhāgaika-bhittikam ॥
 (Suprabhedāgama, xxxi. 4, 6, 7, 8, 12).

- (6) Prāsāda-vara-varyeshu śilāvatsu sugandhishu ।
 Ushitvā meru-kalpeshu kṛita-kāñchana-bhittishu ॥
 (Rāmāyaṇa, ii. 88, 7, etc).

- (7) Atyuchchair bhitti-bhāgair divi divasa-pati-syandanam vā vigrihṇan yenākāri koṭaḥ—" By whom the fort (in this place) was built, which perhaps may arrest the chariot of the sun in the sky by its (very) high walls."

(An Ābu Inscrip. of the reign of Bhimadeva II,
v. 9. Ind. Ant. vol. XI. pp. 221, 222).

- (8) Suttālayada bhittiya māḍisi chavvisa-tirttha-karam māḍi-sidaru |

" Śri Basavi Seṭṭi.....had the wall round the cloisters and the twenty-four Tirtha-karas made."

(Ep. Carnat. vol. II. no. 78, Roman text, p. 62,
Transl. p. 151).

- (9) " Koneri, son of.....erected a nava-raṅga of 10 aṅkaṣas, with secure foundation and walls (vajra-bhitti-goḍe) for the god Tirumala of the central street of Malalavāḍi."

(Ep. Carnat. vol. IV. Hunsur Taluq, no. 1,
Transl. p. 83, Roman text, p. 134).

BHITTI-GRĪHA—A wall-house, a small closet inside the wall resembling a cupboard.

(M. XL. 63, etc).

BHITTI-SOPĀNA—A kind of surrounding steps made through a wall.
(See Kauṭīliya-Arthaśāstra under Sopāna).

BHINNA ŚĀLĀ—A kind of detached building with a balcony in front.

(M. XXXV. 98, see under Śālā).

BHŪ-KĀNTA—A class of storeyed buildings.

A class of eight-storeyed buildings (M. XXVI. 3-20, see under Prāsāda).

A class of the ten-storeyed buildings (M. XXVIII. 6-8, see under Prāsāda).

BHŪTA-KĀNTA—A class of the five-storeyed buildings.

(M. XXIII. 13-15, see under Prāsāda).

BHŪ-DHARA—A type of oval building.

(1) Agni-Purāṇa (chap. 104. v. 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47. v. 29-30, see under Prāsāda).

BHŪPA-KĀNTA—A class of the eight-storeyed buildings.

(M. xxvi. 22-28, see under Prāsāda).

BHŪ-PARĪKSHĀ—Testing the site and soil where a village, town or building is constructed.

All the Vāstu-śāstras have elaborate descriptions on the subject. The principles and details are similar in the treatises examined below.

- (1) The soil of the plot, where a village, town, fort, palace, temple or house is to be built, is examined with regard to its shape, colour, odour, feature, taste and touch (M. III. 16-32). The elevation of the ground as well as the luxuriant growth of certain plants, trees and grasses on the ground are also examined (M. IV. 4-38). If a plot of land is found to be satisfactory on all or most of these examinations, it should be selected for a village, town, fort, or house, as the case may be. But even after this selection, it would be wise to test the ground by some other ways.

A square hole of one cubit deep should be dug on the selected site and be filled up with water. After 24 hours the chief architect should mark the condition of the water in the hole. If all the water be dried up by this time, the earth is taken to be very bad. But if, on the other hand, there remains some water in the hole, the selected plot of land would be fit for any building. (M. v. 20-30).

Another final test is this that a similar hole is dug on the plot and filled up with the earth taken out of it. If this earth be not quite enough to fill up the hole, the ground is taken to be very bad, but if this earth overfills the hole, the soil is stated to be very good for any building. (M. v. 34-37).

The general import of the last two tests seems to be this that in the former case, the very dry land is avoided, while in the latter, very loose or sandy land is said to be unfit for the construction of a building.

- (2) Bṛihat-saṁhitā, chap. LIII. (ed. Kern, Bibliotheca Ind. A. S. Bengal, new series, nos. 51, 54, 59, 63, 68, 72 and 73) :

Sita-rakta-pīta-kṛishṇā viprādīnāṁ praśasyate bhūmiḥ ।

Gandhaś cha bhavati yasyā ghṛita-rudhirānnādyā-madya-samaḥ ॥ 96

Kuśa-yuktā sara-bahulā dūrvākāśāvṛitā krameṇa mahī ।

Anuvarṇaṁ vṛiddhi-kari madhura-kashāyāmla-kaṭukā cha ॥ 97

See also v. 85-94 and then compare the last line of 95 :

Tat tasya bhavati śubhadāṁ yasya cha yasmin mano ramate ।

“ In general the soil (ground) will be suitable to any one whose mind is pleased with it.”

Compare also the eleven lines quoted from :

- (3) Garga by the commentary of Bṛihat-saṁhitā, which are again quoted by Dr. Kern.

- (4) “ The Viśvak (1,61, sqq.) contains the same rules, but in other words.”

- (5) Part of the corresponding passage from Kāśyapa is quoted by Rām Rāz (Arch. of Hind. p. 17).

(J. R. A. S., N. S., vol. VI. p. 295, note 2).

Vāstu-Ratnāvalī (a compilation, ed. Jivanatha Jyotishi, 1883 pp. 8, 10) :

- (6) On colour of ground, quotation from Vasishṭha-saṁhitā :

Śvetā-śastā dvijendrāṇāṁ raktā bhūmir mahī-bhujām ।

Viśāṁ pītā cha sūdrāṇāṁ kṛishṇānyeshāṁ vimiśritā ॥

- (7) From the Vāstu-pradīpa :

Śukla-mṛitsnā cha yā bhūmir brāhmaṇī sā prakīrtitā ।

Kshatriyā rakta-mṛitsnā cha harid-vaiśyā prakīrtitā ॥

Kṛishṇā bhūmir bhavech chhūdrā chaturddhā parikīrtitā ॥

- (8) On taste, from Nārada :

Madhuram kaṭukam tiktaṁ kashāyam cha rashāḥ kramāt ॥

- (9) On smell, from the Gṛiha-kārikā :

Ghṛitāsṛig-anna-madyānām gandhaś cha kramaśo bhavet ॥

- (10) On declivity, from Bhṛigu :

Udag-ādi plavam ishṭam viprādīnām pradakṣhiṇenaiva ।

Viprah śarvvatra vased anuvarṇam atheshṭam anyeshām iti ॥

- (12) Śilpa-dīpaka (ed. Gaṅgādhara, I. 22-23) :

Śvetā brāhmaṇa-bhūmikā cha ghṛitavad-gandhā susvādīnī ।

Raktā śonita-gandhinī nṛpati-bhūḥ svāde kashāye cha sā ॥

Svāde'mlā tila-taila-gandhīr uditā pītā cha vaiśya-mahī ।

Kṛishṇā matsya-sugandhinī cha kaṭukā śudreti bhū-laksha-
nam ॥

- (13) Bhavishya-Purāṇa (chap. 130, v. 42-44) :

Ishṭa-gandha-rasopetā nimnā bhūmiḥ praśasyate ।

Śarkarā-tūsha-keśāsthi-kshārāṅgāra-vivarjitā ॥

Megha-dumḍubhi-nirghoshā sarva-vija-prarohiṇī ।

Śuklā raktā tathā pītā kṛishṇā kathitā kṣitīḥ ॥

Dvija-rājanya-vaiśyānām sūdrāṇām cha yathā-kramāt ।

Then follows the examination proper of the soil (v. 44-45). A pit is dug in the ground and filled up with the sand which is taken out, exactly in the same way as in the Mānasāra. The quality of the soil varies from best to worst as the sand is in excess, equal and less in filling up the pit.

BHŪMA—(see Tala) —A storey, a floor.

Eka-bhūmam dvi-bhūmam vā kshudrāṇām bhavanam nṛṇām ।

(Śilpa-sāstra-sāra-saṁgraha, VIII. 29).

BHŪMI-(KA)—(see Tala)—Earth, ground, soil, a place, a region, a spot, a site, a situation, a storey, a floor of a house.

- (1) In the Mānasāra a chapter (xi) is named Bhūmi-lamba which describes the dimensions of different storeys :
 Bhūmi-lamba-vidhiṃ vakshye śāstre saṁkshēpataḥ kramāt |
 Uktam hi bhūmi-lambam syād ekānta-bhūmikam |
 Etad dvā-daśa-bhumy-antaṃ janmādi-stūpikāntam syāt |
 (M. xi. 1; 5, 125, etc).
- (2) Kshatriyādeḥ pañcha-bhūmir dvijānām rāga-bhūmikam |
 (Śilpa-śāstra-sāra-saṁgraha, viii. 30).
- (3) Vimāno'strī deva-yāne sapta-bhūmau cha sadmani |
 (Nigantū, see Rāmāyaṇa under Vimāna).
- (4) Sapta-bhaumāshṭa-bhaumaś cha sa dadarśa mahāpurīm |
 (Rāmāyaṇa, v. 2, 50, see also vi. 33, 8).
- (5) Ekaiva cha bhūmikā tasya syād ekā tasya cha bhūmikā |
 (Bṛihat-saṁhita, lvi. 23; see Kāśyapa, quoted by Kern, J. R. A. S., N. S., vol. vi. p. 320).
- (6) Śata-śṛṅgaś chatur-dvāro bhūmikā-shoḍaśochchhritaḥ |
 (Matsya-Purāṇa, chap. 269, v. 31, see also v. 37, 38, 39, 40, 42, 43, 44, etc).
- (7) Rāja-kanyām sapta-bhūmika-prāsāda-prānta-gatām |
 (Pañchatantra, ed. Bombay, i, p. 38).
- (8) A floor (Bheraghat Inscip. of Alhanadevi, v. 27, Ep. Ind. vol. ii. p. 12, 16).

BHŪMI-LAMBA—The height of a storey; according to the Kāmi-kāgama (see below) and the Mānasāra the term implies the dimensions of storeys.

- (1) The five series of breadth in the smallest type of one-storeyed buildings are 2, 4, 6, 8 and 10 cubits; and the five series of length are 3, 5, 7, 9 and 11 cubits. In the intermediate type the five series of breadth are 5, 7, 9, 11 and 13 cubits and the five series of length 6, 8, 10, 12 and 14 cubits. In the largest type the five series of breadth are 6, 8, 10, 12 and 14 cubits and the five series of length are 7, 9, 11, 13 and 15 cubits.

(M. xi. 6-12).

All the twelve storeys are in this way measured separately.
(M. XI. 13-125).

These are stated to be the dismensions in the Jāti class of buildings.

Three-fourths, half and one-fourth of these dismensions are prescribed for the Chhanda, Vikalpa and Ābhāsa classes respectively.

- (2) Chatur-aṁśādi-saṁsthānaṁ bhūmi-lambam iti smṛitam |
(Kāmikāgama, L. 1).

Then follow the dismensions of the storeys from one to twelve and sixteen (ibid. v. 2-34). The five proportions of the height of storeys, as 'bhumi-lamba' means, are given under the same five technical names as in the Mānasāra, viz., Śāntika, Puṣṭa, Jayada, Adbhuta, and Sarva-kāmika (v. 24, 25-28). The Jāti, Chhanda, Vikalpa and Ābhāsa classes of buildings are also distinguished (v. 9-13).

- (3) Varāhamihira describes the height, etc., of the buildings of the Brāhmins, kings, ministers and others (Bṛihat-saṁhita, LIII. 4-26). But the general rule about the height of the storey (bhūmikā) is also given (Bṛihat-saṁhita, LVI. 29-30) :

Bhūmikāṅgula-mānena mayasyāṣṭottaraṁ śatam |

Sārdham hasta-trayaṁ chaiva kathitaṁ viśvakarmaṇā ||

Prāhuḥ sthapatayaś chātra matam ekaṁ vipaśchitaḥ |

Kapota-pāli-saṁyuktā nyūnā gachchhanti tulyatām ||

"A storey's altitude is of 108 digits according to Maya, but Viśvakarman pronounces it to be of three cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that (in reality) there is no discrepancy of opinion, for, if you add the height of the crown-work (kapota-pāli) the smaller number will equal (the greater)." Dr. Kern.

BHŪ-MUKHA—A type of oval building.

(Garuḍa-Purāṇa, chap. 47, v. 29-30, see under Prāsāda).

BHŪSHANA—A class of storeyed buildings, a type of pavilion, a moulding, articles of furniture, ornaments.

A type of oval building (Agni-Purāṇa, chap. 104, v. 19-20, see under Prāsāda).

A class of the nine-storeyed buildings (M. xxvii. 13-14, see under Prāsāda).

A moulding of the column (M. xv. 93, etc).

A type of pavilion :

Devānām cha maunārthaṁ bhūshaṇākhyam tu maṇḍapam |
(M. xxxiv. 349).

Mānasāra (chap. L. named Bhūshana, 1-309) :

The ordinary ornaments for the body are called 'aṅga-bhūshana' (lines 1-44, 288-309) and the articles of house-furniture 'bahir-bhūshana' (44-288).

Ornaments are here divided broadly into four classes, namely, Patra-kalpa, Chitra-kalpa, Ratna-kalpa and Miśrita or Miśra-kalpa (3-4). All these are suited to the deities. The emperor or Chakravartin can put on all these except the Patra-kalpa. The kings called Adhirāja and Narendra can wear both Ratna-kalpa and Miśrita. The Miśra-kalpa is prescribed for all other kings.

Patra-kalpa is so called because it is made of leaves and creepers. Chitra-kalpa is made of flowers, leaves, paintings, all precious stones and other decorations. The Ratna-kalpa is made of flowers and jewels. And the Miśra-kalpa is made of leaves, jewels and the mixture of all others. These four kinds are specially made for the images of Gods and Kings only (1).

The ordinary ornaments of the body include among others Pādanūpura (anklet), Kirīṭa (diadem), Mallikā (a jasmine-like ornament), Kuṇḍala (ear-ring), Valaya (bracelet), Mekhalā (belt), Hāra (chain), Kaṅkaṇa (bracelet for the wrist), Śiro-vibhūshana (head-gear), Kiṅkinī (little-bells), Karṇa-bhūshana (ear-rings, etc.), Keyūra (armlet), Tāṭaṅka (large ear-ring), Karṇa (ear-ornament), Chūḍā-maṇi (crest-jewel), Bāla-paṭṭa (little-tiara), Nakshatra-mālā (neck-lace of 27 pearls), Ardha-hāra (half-chain

of 64 strings), *Suvarṇa-sūtra* (gold chain, worn round the breast), *Ratna-mālikā* (garland of jewels), *Chira* (a pearl-necklace of four strings), *Svarṇa-kañchuka* (gold-armour), *Hiraṇya-mālikā* (gold-chain), *Lambahāra* (long suspended chain), etc., etc. The ornaments like crown, etc. are described elsewhere.

The articles of house-furniture include among others *Dīpa-daṇḍa* (lamp-post), *Vyajana* (fan), *Darpaṇa* (mirror), *Mañjushā* (basket, wardrobe, almirah, etc), *Dolā* (swing, hammock, palanquin, etc), *Tulā* and *Tulā-bhāra* (balance), *Pañjara* (cage), and *Nīda* (nest), etc., for the domestic animals (except cows, horses, elephants, described elsewhere) and birds (45-288). The articles of furniture like car, chariot, throne, bedstead, etc., are described elsewhere.

BHOGA—A class of the single-storeyed buildings.

(M. XIX. 167, see under *Prāsāda*).

BHOGA-MANḌAPA—(cf. *Maṇḍapa*)—The refectory, an appurtenance of the temple.

(M. XXXII. 55, etc., see under *Maṇḍapa*).

BHOJANA-MATHA—A refectory, a dining-hall.

“The meritorious gift of a refectory (*bhojana-maṭha*) for the community (*Saṅgha*) by the *Yavana Chīṭa* (*Chaitra*) of the gates (or of the *Gatā* country).”

(Junnar Inscript. no. 8, *Arch. Surv. new Imp. series*, vol. IV. p. 94).

BHAUMA—(see *Bhūmi*)—A storey, the floor of a house.

Dvādaśa-bhauma, *daśa-bhauma*, *śaḍ-bhauma*, *sapta-bhauma* |

(*Bṛihat-saṃhitā*, LVI. 20, 21, 22, 24, 27).

BHRAMA—The enclosing cloisters, a covered arcade, an enclosed place of religious retirement, a monastic establishment.

“The temple itself, with its enclosing cloisters (*bhrama*) measuresThe court is surrounded by cloisters (*bhaṃti-bhrama*) in which, besides three small temples on the north, south and west sides each in line with the centre of the principal *maṇḍapa*, there are the orthodox number of fifty-two small shrines

(cf. Prākāra and Parivāralaya) each crowned by a śikhara or spire."

"The inner façade of the cloister or bhamti (Skr. bhrama) is interrupted only by the three small temples mentioned above, by the large entrance porch on the east, and by smaller entrances on the north and south near the east end. The corridor (alinda) is about nine feet wide all round and is raised by four steps above the level of the court."

"The entrance porch on the east projects considerably and is flanked inside by stairs, in line with the bhamti (bhrama) on each side....."

(Ahmadabad Arch. Burgess, Arch. Surv. new Imp. series, vol. XXXIII. pp. 87, 88).

BHRAMAṆA—(see Pradakṣiṇa)—A surrounding terrace, an enclosing verandah, a circular path.

Śikharasya tu turyyeṇa bhramaṇam parikalpayet |

(Agni-Purāṇa, chap. 42, v. 12, etc).

BHRAMA-DANḌA—A kind of post for a large fan.

(M. L. 104, see under Vyajana).

BHRAMĀLINDA—A surrounding balcony or terrace.

(M. xxxiv. 304, 497, etc., see under Alinda).

M

MAKARA-KUNḌALA—An ornament for the ear of an image.

(M. LI. 53, see under Bhūṣaṇa).

MAKARA-TORAṆA—(see Torāṇa)—An arch marked with makara (an animal like shark or crocodile).

Dvayor makarayor vakraiḥ śaktam madhyama-pūritam |

Nānā-vidha-latā-yuktam etan makara-toraṇam ||

(Kāmikāgama, Lv. 65).

For the details of such an arch, see Annual Report Arch. Survey of India (1903-1904, p. 227 f.), Mānasāra (chap. XLVI, XLVIII.) and Suprabhedāgama (xxx. 68-72) under Torāṇa.

MAKARA-BHŪSHAṆA—An ear-ornament.

(M. L. 26, see under Bhūṣaṇa).

MAKARĀPATRA—An ornament of an arch generally above the column.

Tad-ūrdhve toraṇasyānte makarāpatra-saṃyutam ।

(M. xv. 133).

MAKARĀLA—An architectural member of a hall.

(M. xxxv. 373, see under Śālā).

MAKARĪ-VAKTRA—The face of a female shark, employed as an ornament for an arch above a column.

(M. xv. 136).

MAKUṬA—A head-gear, a diadem, a crown.

(M. vii. 164, xii. 120, xlix. 15, liv. 23, etc.).

MAṄGALA—A kind of throne, a village, a type of pavilion.

(M. xlv. 4, see under Simhāsana).

A village (Kāmikāgama, xx. 3, see under Agrahāra).

A type of pavilion (M. xxxiv. 481-448, see under Maṇḍapa).

MAṄGALA-VĪTHI—A broad road surrounding a village or town, also called Rāja-vīthi and Ratha-vīthi.

(See Kāmikāgama, under Rāja-vīthi).

MAJJANĀLAYA—A detached building for bath or washing.

(M. xl. 103).

MAÑCHA—A bedstead, couch, bed, sofa, a chair, throne, a platform, a pulpit.

A synonym of the bedstead (M. iii. 11), of the entablature (M. xvi. 18).

Mañcha-paryāṅka-palyaṅkāḥ kaṭvyā-samāḥ ।

Palyaṅko mañcha-paryāṅka-vṛishī-paryastikāsu cha । Iti Medinī ।

(Amarakosha, 2, 3, 138).

In connection with buildings of one to twelve storeys ;

Adhishṭhāna-samam mañchārdhe'rdhena vapra-yuk ।

(M. xxi. 14, etc.).

A component part of the bedstead (M. XLIV. 86).

A platform :

Daśa-bhāgau dvau pratimañchau—"two-tenths of it for the formation of two platforms, opposite to each other".

(Kauṭīliya-Arthaśāstra, chap. XXIV. p. 53).

MAÑCHA-KĀNTA—A class of the four-storeyed buildings.

(M. XXII. 47-57, see under Prāsāda).

MAÑCHA-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. XIV. 127-149, see the lists of mouldings under Adhishṭhāna).

MAÑCHA-BHADRA—One of the three classes of pedestals, the other two being Vēdi-bhadra and Prati-bhadra. It has four types differing from one another in height and in the addition or omission of some mouldings.

(M. XIII. 93-127, see the lists of mouldings under Upapīṭha).

MAÑCHALĪ—A synonym of the bedstead.

(M. III. 11, see under Paryāṅka).

MAÑJARI(-Ī)—A flower-bud, a shoot, sprout, stalk, a parallel line or row.

- (1) Prāsādaṁ nirgataṁ kāryaṁ kapotaṁ garbha-mānataḥ |
 Ūrdhvaṁ bhittī-ucchhrāyāt tasya mañjarīm tu prakalpayet ||
 Mañjaryās chārdha-bhāgena śuka-nāsaṁ prakalpayet |
 Ūrdhvaṁ tathārdha-bhāgena vēdi-bandho bhaved iha ||

(Viśvak, 6, 767, quoted by Kern, J. R. A. S., N. S., vol. VI. p. 321, note 2 of p. 320).

- (2) Prāsādaṁ-nirgataṁ kāryaṁ kapolaṁ garbha-mānataḥ |

The remaining three lines are same as in Viśvak.

(Matsya-Purāṇa, chap. 269, v. 11, see also v. 13, 18-19).

(3) Jaṅghāyāmam(-yāḥ) dvi-guṇochchbrāyaṁ mañjaryyāḥ kalpayed
budhaḥ ॥

Turya-bhāgena mañjaryyāḥ kāryyaḥ samyak-pradakṣiṇaḥ ।

Tan-māna-nirgamaṁ kāryyam ubhayaḥ pārśvayoḥ samam ॥

(Agni-Purāṇa, chap. 42, v. 3-4).

(4) Prāsāde mañjarī kāryyā chitrā vishama-bhūmikā ॥

(Garuḍa-Purāṇa, chap. 47, v. 37).

MAÑJU-DANḌA—A kind of lamp-post also called dīpa-danḍa.

(M. L. 93).

MAÑJŪSHĀ—A box, casket, receptacle, 'a wardrobe, a foundation-pit, a vault, an arched roof to receive a foundation.

Piṭakaḥ peṭakaḥ peṭā mañjūshā ।

Piṭakas trishu visphoṭe mañjūshāyām punaḥ pumān । iti Medinī ।

(Amarakosha, 2, 10, 29).

The vault of the foundation pit (M. XII. 21).

A wardrobe (M. L. 148, 151).

A casket (The Bhattiprolu Inscript. nos. I, VI, VIII,

Ep. Ind. vol. II. pp. 326, 327, 328, 329).

MATHA—A building inhabited by a devotee, a college, a rest-house (see Sattrā), a cloister, convent, monastery, a temple.

(1) Āgantukānām sarveshām naishtṭhikānām nivāsa-bhūḥ ।

Anna-pānīya-samyukta(h) kevalo vā maṭho mataḥ ॥

Vidyā sthānaṁ tu tad-vat syāt ॥

(Kāmikāgama, XX. 13, 14).

(2) Maṭhaś chhātrādi-nilayaḥ ।

Commentary: chhātrādi-nilayaḥ śiṣhyādīnām gṛhaṁ maṭha
ity-uchyate chhātro'ntevāsy-ādir yeshām parivrājaka-
kshapanakādīnām teshām nilaya iti vā ādinā kṣāpikādi
saṁgrahaḥ । Bauddhānām tu vihāro'strī ।

(Amarakosha, 2, 2, 8).

- (3) Kimchid (a)dūrataḥ kāryā maṭhās tatropajīvinām ।
At a little distance (from the temple) the maṭha should be
built for those who reside there.
(Garuḍa-Purāṇa, chap. 47, v. 45; see also chap.
46, v. 3).
- (4) See Mānsāra (IX. 138, etc).
- (5) Monastery (Dewal Praśasti of Lalla the Chhinda, v. 20,
Ep. Ind. vol. I. pp. 79, 83).
- (6) Cloister (Bheraghat Inscript. of Alhanadevi, v. 27, Ep. Ind.
vol. II. pp. 12, 16).
- (7) Cf. Koḍiya-maṭha—which is a college and a place of various
kinds of charity, a hospital, etc. It would look like the
famous Nālandā university. A singular description of it is
given.
(Ep. Ind. vol. V. p. 222).
- (8) A college or place of learning :
Bhaktiyīm sakala-kaḷā-sarasvatiye māḍisidam maṭhamam
samasta-sābdika-kavi-tārkkikāgamika-vaidika-sākshara-sajja-
nāśrayam ।
“Constructed a monastery in piety to Sarasvati of all arts,
represented by literature, Vedas, mystic formulae, (and) the
holy Akshara.”
(Inscript. at Ittagi, A. of A. D. 112, v. 71, Ep. Ind.
vol. XIII. pp. 47, 56).
- (9) “Gryjari Viśvanātha had the dharmasālā maṭhs built (in the
year specified)”.
(Ep. Carnat. vol. IX. Bangalore Taluq, no. 2,
Transl. p. 1).
- (10) Kadāchid etena mahonnatena maṭhaḥ kṛtaḥ ko’pi ghanair
anekaḥ ।
Śrī-bāla-gopāla-virāma-bhūmir vikurvātā martya-dharā jaga-
tyām ॥
Here ‘maṭha’ is the ‘temple’ of Bāla-Gopāla (Kṛishṇa).
(Inscript. from Nepal, no. 17, Inscript. of
Siddhinṛisimha of Lalita-pattana, v. 15, Ind.
Ant. vol. IX. pp. 185, 187, c. I).

- (11) "Toḍakināra used to call her 'sister' but the year after festival he said to her—if we live together in one maṭham the people may scoff, so you had better have this one to yourself, and I will make the eight tenants of the land build a separate one for me in the West."

In this passage 'maṭha' apparently means an ordinary 'dwelling-house.'

(Toḍakināra Paḍḍana, Ind. Ant. vol. XXIII. p. 99, para 14, see also paras 3, 7, 8, 13, 15, and pp. 96-97).

- (12) "Had a maṭha built (maṭhā kaṭṭisi) for Śiva-Basappa-Svāmī of the Govi-maṭha."

(Ep. Carnat. vol. III. Mysore Taluq, no. 24, Transl. p. 3, Roman text, p. 7).

- (13) "On my king (i.e., husband) going to Svarga, having caused to be erected a maṭha in Kalale and attached it to the great palace, Kurahaṭṭi and Śambhupura are granted as an endowment for it, as an offering to Śiva." The peculiarities of this maṭha should be noted.

(Ep. Carnat. vol. III. Nanjangūd Taluq, no. 81, Transl. p. 103, Roman text, p. 196).

- (14) "Having erected a maṭha (Sattrā or almshouse) for the distribution of food to those who come to the car-festival of the god....., caused his guru to take up his residence in the king's maṭha (a detached residential building which belongs to a house and is intended for receiving and accommodating the guests) to conduct the worship of Chandraśekhara (who might be installed in a maṭha or temple which, however, does not occur in the present inscription) and to minister to the Jangamas, and give shelter and food to mendicants and pilgrims,.....in order to meet all the expenses of the same made a grant of Hāranahalli."

(Ep. Carnat. vol. IV. Hunsūr Taluq, no. 104, Transl. p. 93, Roman text, p. 15).

The different meanings of the term 'maṭha' noted within brackets in the above passage should be noted.

- (15) "He had the stone-fort built, together with the maṭha, maṇṭapa, pond, well....."

"In the evening-maṭha (sāndhya-maṭha) he set up the image of the god, and built the pond."

"He caused the stone-fort to be built, and set up the maṭha, maṇṭapa, evening-maṭha (sāndhya-maṭha), pond, well, Basava pillar, swing and images of gods".

(Ep. Carnat. vol. v. part 1, Channarayapatna Taluq, nos. 158, 160, 165, Transl. pp. 195, 196, 198, Roman text, pp. 450, 451, 454).

- (16) Śrī-Śaṅkarāchārya-vinirmite lasat-simhāsane dharmamaye maṭhe subhāḥ.....

"He made petition at the feet of Vidyāranya Śrī-pāda, representing that in Śrīngapura, in (connection with) the dharmapīṭha (or religious throne) established by Śaṅkarāchārya, there must be a maṭha and agrahāra."

(Ep. Carnat. vol. VI. Śringeri Jagir, no. II, Roman text, p. 195, line 12 f., Transl. p. 95, last para).

This maṭha is mentioned in no. 13 and is called Śrī-maṭha in nos. 25, 26 and 31. Of this maṭha Mr. Rice gives a history and says that "the head of the Śringeri maṭha is styled the jagad-guru or the guru of the world and is possessed of extensive authority and influence. He wears on ceremonial occasions a tiara like the Pope's, covered with pearls and precious stones....., and a handsome necklace of pearls, with an emerald centre piece" (Introduct. p. 24, para 2). But no architectural details are given.

- (17) "This temple is a Brahma-chāri-maṭha"

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 242, Transl. p. 140, line 7, Roman text, p. 248, line 20-21).

- (18) Vinīteśvara-maṭha-samāveśaṁ maṭham etat kārītam Śrī Nārāyaṇa-devakulasya—"built this maṭha of the deva-kula of Nārāyaṇa, near the temple of Vinīteśvara."

(Mundeśvari Inscip. of Udayasena, lines 5, 6, Ep. Ind. vol. ix. pp. 219, 290).

MAṆIKA—A water-jar, a class of buildings.

A class of buildings which are oval in plan and sub-divided under the following names :

- (1) Gaja, (2) Vṛishabha, (3) Haṁsa, (4) Garutman, (5) Riksha-nāyaka, (6) Bhūṣhaṇa, (7) Bhū-dhara, (8) Śrījaya, and (9) Pṛithivī-dhara :

(1) Agni-Purāṇa (chap. 104. v. 11, 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

Cf. Rock inscriptions at Mulbe (no. iv, Ind. Ant. vol. xxxv.

pp. 79, 80).

MAṆI-DVĀRA—A kind of top door or window.

Upariṣṭāt trayāṁśaṁ tu chatvārārdhāṁśaṁ dvi-pārśvayoḥ |

Teshāṁ madhye tu yad dvāraṁ maṇi-dvāraṁ ihochyate ||

(Kāmikāgama, Lv. 43).

MAṆI-BANDHA—An ornament for the wrist, a string of pearls, the collet.

Prakoshṭhe valayaṁ chaiva maṇi-bandha-kalāpakam |

(M. L. 16).

Maṇi-bandha-kaṭakam vā mauktika-chūḍam eva cha |

(M. LIV. 14).

Prakoshṭha-valayaṁ chaiva valayair maṇi-bandhakair |

(Ibid. 99, etc).

MAṆI-BHADRA—(see Maṇḍapa)—A pavilion with 64 columns.

(Suprabhedāgama, xxxi. 101, 103, see under Maṇḍapa).

MAṆI-BHITTI—The residence of the great serpent (Śeṣha).

MAṆI-BHŪ-(MI)—A floor inlaid with jewels.

MAṆI-MANḌAPA—A jewelled pavilion, the residence of the great serpent (Śeṣha).

MAṆI-HARMYA—An upper storey, a crystal palace, a jewelled mansion. (See Arthaśāstra under Gṛiha-vinyāsa).

MAṆḌAPA—A detached building, a pavilion, an open hall, an harbour, a tower, a temple.

Atha maṇḍapo'strī janāśrayaḥ ।

(Amarakosha, 2, 2, 9).

“Maṇḍapas are not furnished with walls : the roofing is formed of large slabs of granite supported by monolithic pillars.”

(D. A. Iyengar, p. 20).

“The resting place where the gods are every year (occasionally) carried. The most celebrated part of the temple of Madura is the Pudu maṇḍapam which is only a vast corridor.”

(Ibid. p. 38).

(1) Mānasāra (chap. xxxiv. named Maṇḍapa, 1-578) :

Maṇḍapa generally means a temple, bower, shed or hall. But the term has been used in three technical senses in this chapter.

It implies in the first place a house in the village, etc., or built on the bank of a sea, river, tank or lake ; secondly, the detached buildings in a compound which is generally divided into five courts (see Prākāra). But in the most general sense, it implies various sorts of rooms in a temple or residential building. The most part of this long chapter is devoted to a description of these rooms.

Maṇḍapas are both temples and residential buildings :

Taita(-ti)lānām dvi-jātīnām varṇānām vāsa-yogyakam । (2).

The general comparative measurement of the maṇḍapas is discussed at the beginning. This is followed by the measurement and other descriptions of (ii) the bhitti (wall), (iii) balcony (alinda), (iv) prapā (alms-house), and (v) the form of the maṇḍapas (lines 3-4).

Seven maṇḍapas are, as stated, built in front of the prāsāda or the main edifice (157). They are technically called Himaja, Nishadaja, Vijaya, Mālyaja, Pāriyātra, Gandhamādana and Hema-kūṭa (163-156). Various parts of these,

such as walls, roofs, floors, balconies, courtyards, doors, windows, pillars, etc., are described in detail (166-175). Besides these seven, various other maṇḍapas are also described in accordance with their architectural details and the various purposes for which they are built.

Meruja maṇḍapa is for the library-room (161), Vijaya for wedding ceremonies (163), Padmaka for refectory or kitchen of gods (174), Sicha for ordinary kitchen (175), Padma for collecting flowers (181), Bhadra for water reservoir, store-house, etc., (185), Śiva for unhusking paddy corn (197), Veda for assembly-hall (209), Kula-dhāraṇa for keeping perfumes (262), Sukhāṅga for guest-house (sattrā) (272), Darva for elephant's stable, and Kausika for horse's stable, Saukhyaka and others built on the bank of a sea, river, lake, etc., are for the pilgrimage of gods (281), Jayālā and others for summer residence (294). Some maṇḍapas are made for banishment (see below), some for bedrooms of queens and others. Dhanada (328), Bhūshaṇa (349, 366), Kharvaṭa (455, 472), Droṇa (423-434), Śrīrūpa (480), Maṅgala (488), etc., are described under these terms.

The plan, ornaments, etc., of Maṇḍapas are described in detail. A description of the forms of Maṇḍapas is given (549-557). The Maṇḍapas (rooms) of temples and of the houses of the Brāhmins should have the Jāti shape; the Chhanda shape is given to the Maṇḍapas of the Kshatriyas, the Vikalpa shape to those of the Vaiśyas, and the Ābhāsa shape to those of the Śūdras. But according to some, these four classes are also based on the form of the Bhadra (portico).

The Maṇḍapas of two faces are called Daṇḍaka, of three faces Svastika, the latter one having also the plough shape; the Maṇḍapas of four faces are known as Chatur-mukha, of six faces Maulika, and of five faces Sarvato-bhadra (554-556).

A short description of the Maṇḍapas in a village or town is also given (558-572). Their principal members are stated

to be the Lupā (pent roof), Prastara (entablature), Prachchhādana (roof), Sabhā (council-hall), and Kuṭa (dome), etc.

Maṇḍapas are also built on the road side and at other places.

All the Maṇḍapas mentioned above are separately described as they belong to a temple or to the houses of the Brāhmins, the Kshatriyas, the Vaiśyas, and the Śūdras respectively (cf. 571-578).

Cf. the following :

The detached buildings or attached halls for various purposes :

Some bhallāṭa-mukhye cha kalpayet kośa-maṇḍapam |

Pushpa-dante sūkarau cha śāstra-maṇḍapa-saṃyutam |

Varuṇe vāsūre vāpi vastu-nikshepa-maṇḍapam |

Nāge vāpi mṛige vāpi deva-bhūṣhaṇa-maṇḍapam |

Ā(a)ditau choditau vāpi śayanārtham cha maṇḍapam |

Āsthāna-maṇḍapam chaiva chatur-dikshu vidikshu cha |

Snāpanārtham maṇḍapam snāna-maṇḍapam eva cha |

Griha-kshate yame vāpi vāhana-sthāna-maṇḍapam |

Maryādi bhittikasyāntam maṇḍapam pavanālayam |

(M. xxxii. 68-76).

Dakṣiṇe nairṛiti vāpi bhojanārtham tu maṇḍapam |

Vāyavyena dhanāṅgāmśe pushpa-maṇḍapa-(m) yojayet |

Tat-tad-bāhya-pradeśe tu kāya-suddhyartha-maṇḍapam |

Vāyavye nairṛite vāpi sūtikā-maṇḍapam bhavet |

(M. xl. 98, 102, 104, 105).

The height :

Maṇḍapam nava-talam kuryād..... |

(M. xi. 144).

Isānādi-chatush-karṇe maṭham vā maṇḍapam tu vā |

(M. ix. 138).

Maṇḍapādi cha bhūpānām veśma kuryāt tu pūrvavat |

(Ibid. 445).

In connection with columns :

Prāsāde maṇḍape vāpi prākāre gopure tathā |

(M. xv. 433).

Cf. Āyuda-maṇḍapa (M. xxxvi. 34), v(b)ālālokana-maṇḍapa (ibid. 48), vivāha-maṇḍapa (49), vastrāchchhādana-maṇḍapa (50), vidyābhyāsārtha-maṇḍapa (53), tailābhyāṅgārtha-maṇḍapa (54), āsthāna-maṇḍapa (55), vilāsārtha-maṇḍapa (56), dhānya-karshaṇa-maṇḍapa (69), pushpa-maṇḍapa (71), nṛitya-yogya-maṇḍapa (74), nityārchana-maṇḍapa (79), etc.

Some maṇḍapas are stated to be furnished with 100 or 1000 columns :

Śata-pāda-yutam vātha sahasrāṅghrika-maṇḍapam |

(M. xxxiv. 240).

(2) Bandha-sthānam bahiḥ kuryāt snāna-maṇḍapam eva cha |

(Matsya-Purāṇa, chap. 256, v. 35).

Prāsādasyottare vāpi pūrve vā maṇḍapo bhavet ||

Chaturbhis toraṇair yukto maṇḍapa-(h) syāch chatur-mukhaḥ ||

(Ibid. chap. 264, v. 13, 15).

‘ The maṇḍapa should be built to the north or east of the temple.

It should have four faces (façades) and be furnished with four arched-gateways (lit. arches).’

Athātaḥ saṁpravakshyāmi maṇḍapāṇām tu lakshaṇam |

Maṇḍapa-pravarān vakshye prāsādasyānurūpataḥ || 1

Vividhā maṇḍapāḥ kāryā jyeshṭha-madhyā-kaniyasāḥ |

Nāmas tān pravakshyāmi śṛiṇudhvaṁ ṛishi-sattamāḥ || 2

Then follow the names of twenty-seven maṇḍapas. They are divided according to the number of columns they are furnished with, the largest one having 64 pillars, the next 62, one following 60, and so on :

(1) Pushpaka, (2) Pusha-bhadra, (3) Suvrata, (4) Amṛita-nan-dana, (5) Kauśalya, (6) Buddhi-saṁkirṇa, (7) Gajabhadra, (8) Jayābaha, (9) Śrīvatsa, (10) Vijaya, (11) Vāstu-kīrti, (12) Śrutimjaya, (13) Yajña-bhadra, (14) Viśāla, (15) Suśliṣṭa, (16) Śatru-mardana, (17) Bhāga-paṇcha,

- (18) Nandana, (19) Mānava, (20) Māna-bhadraka, (21) Sugrīva, (22) Harita, (23) Karṇi-kāra, (24) Śatardhika, (25) Simha, (26) Śyāma-bhadra, and (27) Subhadra.

The plans of Maṇḍapas are given next :

Tri-koṇaṁ vṛittam ardhendum aṣṭa-koṇaṁ dvir-aṣṭakam ।
Chatuṣh-koṇaṁ tu kartavyaṁ saṁsthānaṁ maṇḍapasya tu ॥
(Matsya-Purāṇa, chap. 270, v. 1-2, 3-6, 7-15, 16).

- (3) Bhitṭer dvaiguṇyato vāpi kartavyā maṇḍapāḥ kvachit ।
(Garuḍa-Purāṇa, chap. 47, v. 37).

Prāsādasyāgrataḥ kuryān maṇḍapaṁ daśa-hastakam ॥
Kuryād dvā-daśa-hastān vā stambhaiḥ shoḍaśabhir yutam ।
Dhvajāṣṭhakais chatur-hastān madhye vedīm cha kārayet ॥
(Ibid. chap. 48, v. 4-5).

- (4) Āhūya viśva-karmmaṇaṁ kārayāmāsa sādaram ।
Maṇḍapaṁ cha suvistīrṇaṁ vedikābhir manoramam ॥ 2

Description of its carvings and paintings :

Jalaṁ kiṁ nu sthalaṁ tatra na vidus tattvato janāḥ ।
Kvachit simhāḥ kvachid-dhamsāḥ sārasās cha mahā-pra-
bhāḥ ॥ 6

Kvachich chhikhaṁḍinas tatra kṛitrimā sumanoharāḥ ।
Tathā nāgāḥ kṛitrimās cha hayās chaiva tathā mṛigāḥ ॥ 7
Ke satyāḥ ke asatyās cha saṁskṛitā viśva-karmaṇā ।
Taithaiva chaivaṁ vidhinā dvāra-pāda-bhūtāḥ kṛitāḥ ॥ 8
Rathā rathi-yutā hy-āsan kṛitrimā hy-akṛitopamāḥ ।
Sarveshāṁ mohanārthāya tathā cha saṁsadaḥ kṛitāḥ ॥ 13, etc.
Evambhūtaḥ kṛitas tena maṇḍapo divya-rūpavān ॥ 20

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathama,
chap. 24, v. 2, 6, 7, 8, 13, 20, for further
description, see v. 36-67).

Rathasyeśāna-dig-bhāge śalāṁ kṛitvā suśobhanām ।
Tan-madhye maṇḍapaṁ kṛitvā vedim atra sunirmalām ॥

(Ibid. Vaishṇava-khaṇḍa-dvitiya, chap. 25, v. 26).

(5) Eka-dvi-tri-talopetaṁ chatush-pañcha-talaṁ tu vā ||

Maṇḍapaṁ tu vidhātavyaṁ sālānām agra-deśake ||

(Kāmikāgama, xxxv. 96, 96a).

(6) Maṇḍapas implying the detached buildings and forming part of a temple :

Measurement as compared with the temple :

Prāsāda-lakṣhaṇaṁ proktaṁ maṇḍapānāṁ vidhiṁ śṛiṇu || 94

Prāsādārdhaṁ mukhāyāmaṁ vistāraṁ samam uchyate |

Tri-pādaṁ vā mukhāyāmaṁ sārdhaṁ maṇḍapam uchyate || 95

Classification :

Devatā-maṇḍapaṁ pūrvam dvitīyaṁ snapanārthakam |

Vṛishārthaṁ maṇḍapaṁ paścāch chaturthaṁ nṛitta-maṇḍa-
pam || 96

Description of these four classes of maṇḍapas :

Devatā-pratimā-rūpā(-am) sthāpitaṁ deva-maṇḍapam |

Kalāsa-sthāpanaṁ yatra proktaṁ snapana-maṇḍapam || 97

Vṛishabha-sthāpitaṁ yatra vṛishabha-maṇḍapaṁ tathā |

Nṛittaṁ yatra kṛitaṁ tat tu nṛitta-maṇḍapam eva tu || 98

Gopure'tha vāyavye' pi vāyavye vikṛitaṁ tathā |

Evam chatur-vidheshv-anya-maṇḍapaṁ chāgrato bahiḥ || 99

Their names :

Teshāṁ nāmāni vakshyāmi śṛiṇu vatsa samāhitah |

Nanda-vṛittaṁ śriyā-vṛittaṁ vīrāsaṇaṁ cha vṛittakam || 100

Nandyāvartaṁ māṇi-bhādraṁ viśālaṁ cheti kīrttitam |

Their characteristic features :

Nanda-vṛittaṁ chatush-pādaṁ shoḍaśaṁ śrīpratishṭhitam ||

101

Viṁśati-stambha-saṁyuktaṁ vīrāsaṇam iti smṛitam |

Dvātrīṁśad-gātra-saṁyuktaṁ jaya-bhādraṁ iti kathyate || 102

Shaṭ-trimśad-gātra-samyuktam nandyāvartam iti smṛitam ।
 Chatuḥ-shasṭi-samāyuktam stambhānām māṇi-bhadrakam ॥
 103

Stambhānām tu śatair yuktam viśalam iti samjñitam ।
 Prāsāda-vat samākhyātam prastarāntam pramāṇataḥ ॥ 104
 (Suprabhedāgama, xxv. 94-104).

Then follows an account of these columns (ibid. v. 105-108,
 see under Stambha).

Kauṭīliya-Arthaśāstra (chap. xxii. p. 46, foot-note) :

- (7) Ardha-gavyūta(-?ti)-tritīyāntar-grāmāntara-rahitam maṇḍa-
 pam ।
 (Rayapasenī-sūtra-vyākhyāne, p. 206).

- (8) Maṇḍapāni dūra-sthala-sīmāntarāni ।
 (Prāsna-vyākaraṇa-sūtra-vyākhyāne, p. 306).

- (9) See the first Praśasti of Baijnath (verse 29, Ep. Ind. vol. i.
 p. 106), also the second Praśasti (verse 25, pp. 114, 117).

- (10) Someśvarāya tan-maṇḍapam uttareṇa—"to the north of the
 hall of the temple of Someśvara."

(Chiutra Praśasti of the reign of Sarangadeva, v. 40,
 Ep. Ind. vol. i. pp. 284, 276).

- (11) A hall for the supply of water (Inscrip. of Chandella Viravar-
 man, v. 19, Ep. Ind. vol. i. pp. 328, 330).

- (12) A chapel (Harsha Stone Inscrip. v. 12, 44, Ep. Ind. vol. ii.
 pp. 121, 124, 126, 128).

- (13) Nārāyaṇasyāyatanam.....saha maṇḍapena—the temple of
 Nārāyaṇa together with the hall.

(Khalari Stone Inscrip. of Haribrahmadeva, v. 10,
 Ep. Ind. vol. ii. p. 231).

- (14) Someśvara-maṇḍapa—the temple of Somanath.

(Sridhara's Devapattana Praśasti, v. 23, Ep. Ind.
 vol. ii. p. 442, see also v. 10, p. 440).

- (15) Maṇṭapa (the Kanarese form)—a hall.

(Satymangalam Plates of Devaraya II, v. 8, Ep. Ind.
 vol. iii. pp. 37, 40).

- (16) Śrī-vallādhīpateś śivasya sukhadam bhadrāhvayaṁ maṇḍa-
pam..... ॥
.....akarod bhadrāhvayaṁ maṇḍapam..... ॥
Bhadrākhyā-maṇḍapam(muṇi) virachayya Śambhor nidrā-
vasāna-vijayiti cha nāma kṛtvā ।
Chakre cha Nāyaka-śivālayam asya pārśve śrī-jñāna-mūrttir
atisampadi-valla-puryyām ॥

(Bilvanathesvara Inscip. of Virachampa, v.
1, 2, 3, Ep. Ind. vol. III. pp. 70, 71).

- (17) Dhāma, Maṇḍira, Prāsāda and Bhavana are used indiscrimin-
ately for temple or Maṇḍapa.

(Ganapesvaram Inscip. of Ganpati, v. 23-25,
Ep. Ind. vol. III. pp. 86-87).

- (18) Abhyavahāra-maṇḍapa—a dining hall.

(Ranganath Inscip. of Sundarapandya, v. 23,
Ep. Ind. vol. III. pp. 13, 16).

- (19) “The immediate purpose of the Ranganatha inscription of
Sundara-Pandya is a description of his building operations
at, and gifts to, the temple. He built a shrine of Narasimha
(verses 2 and 10) and another of Vishṇu’s attendant
Vishvakṣena (8), both of which were covered with gold, and a
gilt tower which contained an image of Narasimha (7).
Further he covered the (original or central) shrine of the
temple with gold—an achievement of which he must have
been specially proud, as he assumed, with reference to it,
the surname Hema-chchhādāna-rāja, i.e., the king who has
covered (the temple) with gold, and as he placed in the
shrine a golden image of Vishṇu, which he called after his
own surname (3). He also covered the inner wall of the
(central) shrine with gold (22) and built, in front of it, a
dining-hall, which he equipped with golden vessels (23).....

.....In the month of Chaitra he celebrated the proces-
sion-festival of the god (20). For the festival of the gods

sporting with Lakshmī, he built a golden ship (21). The last verse (30) of the inscription states that the king built three golden domes over the image of Hema-chchhādana-rāja-Hari, over that of Garuḍa (16) and over the hall which contained the couch of Viṣṇu (6)."

"The following miscellaneous gifts (for articles of furniture) to Ranganatha are enumerated in the inscription :—A garland of emeralds (verse 4), a crown of jewels (5), a golden image of Śeṣha (6), a golden arch (9), a pearl-garland (11), a canopy of pearls (12), different kinds of golden fruits (13), a golden car (14), a golden trough (15), a golden image of Garuḍa (16), a golden under-garment (17), a golden aureola (18), a golden pedestal (19), ornaments of jewels (24), a golden armour (25), golden vessels (28), and a golden throne (29)."

(Ranganatha Inscript. of Sundarapandya, Ep.
Ind. vol. III. p. 11).

(20) Kṛishṇālayam maṇḍapam—an abode of Kṛishṇa, an open hall.

(Three Inscript. from Travancore, no. B, line 4,
Ep. Ind. vol. IV. p. 203).

(21) Āsthāna-śilā-maṇḍapa (not translated, Hultzsch).

(First Draksharama Pillar Inscript. line 9, Ep.
Ind. vol. IV. pp. 329, 330).

(22) Ghana-maṇḍapa-vapra-saudha-ramyālayam (v. 39)—"a temple (ālaya) adorned with a solid hall, a wall and a plastered mansion." (pp. 123, 114).

Sudhā-liptaṁ śilā-maṇḍapam (v. 43)—"a plastered hall of stone." (pp. 123, 114).

Vipulam ramyam mahā-maṇḍapam (v. 44)—"a fine large hall." (pp. 123, 114).

Ramyaṁ mahā-maṁṭapam (v. 47)—“ a beautiful large hall.”
(pp. 124, 115).

Ghanaṁ prāsādaṁ nava-hema-kumbha-kalitaṁ ramyaṁ mahā-maṁṭapam (v. 51)—“ he presented a solid temple (prāsāda), adorned with nine golden-pinnacles (kumbha), and a beautiful large hall, to the temple of Hari.” (pp. 125, 115).

(Mangalagiri pillar Insc. Ep. Ind.
vol. vi. pp. 114, 115, 124, 125).

- (23) Ānandaika-niketanāṁ nayanayolī s(ś)asvan maṇḍa-kairava-jyotsnaughaḥ khalu viśvakarmma-nipuṇa-vyāpāra-vaiddagdhya-
bhūḥ |

Grīshma-grāsa-bhayātibhīta-janatā-śaṭīrya-ḍurggālayo mārg-gaḥ kīrtti-vijīmbhaṇasya jayinā prottambhito maṇḍapaḥ ||

(Two Bhuvaneśvara Insc., no. 1, of
Svapneśvara, v. 29, Ep. Ind. vol. vi.
p. 202).

- (24) “ This inscription (Bhimavaram inscrip. of Kulottunga I) is engraved on a pillar in the maṇḍapa in front of the Nārāyaṇasvāmin temple at Bhimavaram in the Cocanada division of the Godavari district.”

(Ep. Ind. vol. vi. p. 219).

- (25) Utsava-maṁṭapa—a festive hall.

(Kondavidu Insc. of Krishnaraya, v.
27, Ep. Ind. vol. vi. pp. 237, 231).

- (26) “ The village of Śivamaṅgalam of the North Arcot district contains a Śiva temple named Stambheśvara, which consists of a rock-cut shrine, two maṇḍapas in front of it, and a stone enclosure. The two rock-cut pillars of the gate by which the shrine is entered bears the two subjoined inscription. Besides, there are several Chola inscriptions on the walls of the enclosure.”

(Dr. Hultzsch, Ep. Ind. vol. vi. p. 319).

- (27) Maḍapo nava-gabha—a nine-celled hall.

Pāṭho maḍapo—a study.

(Karle Cave Insc. no. 20, Ep. Ind.
vol. vii. pp. 71, 72, 73).

- (28) Śrī-Kāñchi-Jina-Vardhamāna-nilayasyāgre mahā-maṇḍapam
śaṁgītārtham achīkarach cha śilayā baddham śamantāt
sthalam ||

“Caused to be built, in front of the temple of the Jina-Vardhamāna at the prosperous Kāñchi, a great hall for concerts and (caused to be) paved with stones the space all round.”

(Two Jaina Inscript. of Irugappa, no. B,
line 2, Ep. Ind. vol. VII. p. 116).

- (29) “The buildings to be erected in the temple of Arulālanātha
(are) a maṇḍapa of one thousand pillars, a canopy of gems
for (the image of) Muḍivalaṅgiṇaṇ.....

(Arulala-Perumal Inscript. of Pratapa-
rudra, line 8, Ep. Ind. vol. VII. pp.
131, 132).

- (30) Śrī-nara-simha-varma-nṛipatiḥ Śrī-kovalūre bhajan vāsam
viśva-jagan-nivāsa-vapushaḥ Śrī-vāmanasyākarot |
Śailam śumbhita-śata-kumbha-vilasat-kumbham mahā-maṇḍa-
pam prākāram para-mālikā-vilasitam muktāmayim cha
prapā(-bhā)m |

“The glorious prince Nara-simha-varman, residing in Śrīkovalūra made for the god Vāmana, in whose body the whole world abides, a great maṇḍapa of stone, resplendent with pitchers (kalaśa or kumbha) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.”

(Fourteen Inscript. at Tirukkovalur,
no. K, of Rajendradeva, lines 1-2, Ep.
Ind. vol. VII. pp. 145, 146).

- (31) Dhārā-giri-garbha-marakata-maṇḍape—in an emerald pavilion on the Dhārāgiri hill.

(Dhara Praśasti of Arjunavarman, line
12, Ep. Ind. vol. VIII. pp. 103, 100).

- (32) Tejahpāla iti kshitumdu-sachivaḥ samjvalābhiḥ śilā-śreṇi-
bhiḥ sphurad imdu-kumda-ruchiram Nemi-prabhor maṇ-
diram |

Uchchair maṇḍapam agrato Jina-(varā)-vāsa-dvi-paṁchā-
śataṁ tat-pārśveshu balānakāṁ cha purato nishpādayāmā-
sivān ||

“ The minister Tejahpāla, a moon on earth, erected the temple of the Lord ‘Nemi, which shines by lines of stones as white as conch-shells (and) is resplendent like the moon and jasmine flowers, a lofty hall (maṇḍapa) in front (of it), fifty-two shrines for the best of the Jinas on the sides of it, and a seat (? balānaka) in the front.”

(Mount Abu Inscip. no. I, v. 61, Ep. Ind. vol. VIII. pp. 212, 218).

(33)Kāmākshī-dharma-maṇḍape ||

Pratyabdan dvija-bhukty-artthaṁ bhāgam ekam akalpayat ||

“ Set apart one share for the yearly feeding of Brāhmaṇas in the Kāmākshī-dharma-maṇḍapa.”

(Madras Museum Plates of Śrīgīribhūpāla, v. 21, 22, Ep. Ind. vol. VIII. pp. 311, 316).

(34) “ Māraṅgari.....the prime minister of king Māraṅgaḍaiyan, made this stone temple and ascended heaven (i.e., died) without consecrating it. Subsequently his brother Māraṅ, Eyinan.....who attained to the dignity of prime minister, made the mukha-maṇḍapa (muga-maṇḍapan) and consecrated (the shrine) ”.

(Two Anaimalai Inscip. no. II, Ep. Ind. vol. VIII. pp. 320, 321).

(35) Cf. Maṇḍapikā (lit., a small pavilion) :

Śrī-Naddūla-mahā-sthāne Śrī-Saṇḍeraka-gachchhe Śrī-Mahāvīra-devāya Śrī-Naddūla-talapada-śulka-maṇḍapikāyāṁ māsānumāsaṁ dhūpa-ve(tai)lārtham |

“ (Granted to the Jaina temple of) Mahāvīradeva in the Saṇḍeraka gachchha, at the holy place (Mahāsthāna) of Naddūla, a monthly (sum of five drammas), (to be paid) from the custom-house in the grounds (talapada-svatala) of Naddūla.”

(For passages in which the term Maṇḍapikā occurs, compare, e.g., Ep. Ind. vol. I. pp. 114, 1-27; p. 173, 1-6, (Siyadoni-Satka-maṇḍapikā); p. 175, 1, 19; p. 177, 1, 29 and 1, 30; p. 179, 1, 45; p. 262, 1, 3 (paṭṭana-maṇḍapikā); Ind. Ant. vol. XIV. p. 10, col. 2 (Śrīpathāstha-maṇḍapikā); Journ. As. Soc. Beng. vols. LV. part I, p. 47, IV. p. 48, and v; Bhavnagar inscrip. p. 205, 1, 7. Śulka-maṇḍapikā occurs, e.g., in Bhavnagar Inscript. p. 158 f., 11, 10, 15 and 18).

“The meaning of maṇḍapikā is suggested by the Marāṭhī māṇḍavī, a custom-house.” Prof. Kielhorn.

(The chahamanas of Naddula, no. A, Nadol plates of Alhanadeva, lines 22-23, Ep. Ind. vol. IX. pp. 66, 63, and note 8).

(36).....Vidadhe' syā maṇḍire maṇḍapam ||

Chakre'(a)kshaya-tṛitīyāyām pratishṭhā maṇḍape dvijaiḥ ||

(Chahamanas of Naddula, no. C, Sundhā Hill Inscript. of Chāchigadeva, v. 56, 57, Ep. Ind. vol. IX. p. 79).

(37) Deva-Śrī-Śaśi-bhushaṇasya kṛitinā devālayam kārītam yug-
mam maṇḍapa-śobhitam cha purato-bhabram pratolyā
saha |

Kshetreśasya tathā surālaya-varaṁ sphītam tadāgam tathā
bandham Kaudika-saṁjñakam bahu-jalam dīrgham tathā
khānitam ||

(Kanker Inscript. of Bhanudeva, v. 7, Ep. Ind. vol. IX. p. 127).

(38) Kamanīya-śilā-stambha-kadam̐bottam̐bitām̐varaṁ ||

Viśam̐kaṭa-viṭam̐kāli-virājad raṁga-maṇṭapam |

“It is a large raṅgamaṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts.”

(Krishnapuram Plates of Sadaśivaraya, v. 55, 56, Ep. Ind. vol. IX. pp. 336, 341).

- (39) Pāhini maṇḍapa kārāṇīyaḥ Akshasāmalāpanīyaḥ ḍamā
karttavṛyā pāshāṇa-iṭakāyaṁ ghaṭitaḥ.....)

“Pahini (the architect) constructed the maṇḍapa, aksha-sāma
(?), and ḍamā (?) with stones and bricks.”

(The Chahamanas of Marwar, no. XIII, Sāṇḍerava
stone Inscript. of Kelhanadeva, line 2 f., Ep.
Ind. vol. XI. p. 48).

- (40) “This inscription (the Chahamanas of Marwar, no. XVII).....
is incised on a pillar in the Sabhā-maṇḍapa of the temple
of Mahāvira.”

(Ep. Ind. vol. XI. p. 51).

- (41) Abhinava-nishpanna-prekshā-madhya-maṇḍape.....)
Suvarṇṇamaya-kalaśāropana-pratishṭhā kṛitā)

“The ceremony of placing a golden cupola on the newly
made central hall, intended for dramatic performances was
carried out.”

(The Chahamanas of Marwar, no. XIX, Jalar stone
Inscript. lines 5, 6, Ep. Ind. vol. XI. p. 55).

- (42) Tenochchair bbodhi-maṇḍe śaśi-kara-dhavalah sarvvato
maṇḍapena kāntaḥ prāsāda esha smara-bala-jayinaḥ kārīto
loka-śāstuh ||

“By him this beautiful mansion of the Teacher of mankind,
who overcame the power of (the god) Smara, dazzling white
as the rays of the moon with an open pavilion on all sides,
has been caused to be made at the exalted Bodhi-maṇḍa ”
(also called Vajrāsana, the miraculous throne under the
Bodhi tree at Bodh-Gaya, on which Buddha sat, when
attaining Bodhi or perfect wisdom).

(Bodh-Gaya Inscript. of Mahanaman, lines 10-11,
C.I.I. vol. III. F. G. I. no. 71, pp. 276, 278,
275; also Sanskrit and Old Canarese Inscript.
no. 166, Bodh-Gaya inscrip. of Mahanaman,
line 10 f., Ind. Ant. vol. xv. pp. 358, 359).

- (43) "There are several other inscriptions in the outer parts of the (Velur) temple, viz., two on the pedestals of the two dvārapālakas in front of the gopura, one on the left outer wall of the inner prākāra, and five on the floor of the alaṁkāra-maṇḍapa."

(H. S. I. I. vol. I. p. 127, first para).

- (44) "We the great assembly of Manimangalam,.....being assembled, without a vacancy in the assembly, in the large maṇḍapa (of) the Brahma-sthāna in our village....."

(Inscrip. of Virarajendra I, no. 30, line 36,
H. S. I. I. vol. III. p. 70).

- (45) "Brahmapriyan.....caused to be made the stone work of a flight of steps, with tiger's head at the bottom, for the abhisheka-maṇḍapa in the temple of Vaṇḍuvarāpati Emberumaṇ at Manimangalam....."

(Inscrip. of Rajaraja III, no. 39, H. S. I. I.
vol. III. p. 86).

- (46) Śrī-kuśala-maṇḍapādi-yukta-rājaka-mālā karākhyā-padma-karābhīrāma-nūtana-omkāreśvara-deva-sthānam |

"A beautiful new Omkāreśvara temple, a lotus ornament to the earth, which with its skilfully designed maṇḍapas, etcetera, might be called a royal lotus."

(Ep. Carnat. vol. I. pp. 38 f., 61).

- (47) "This is the sacred marriage hall (Kalyāṇa-maṇḍapa) built (on the date specified) by Tirukkaṇam Ayyā Mudeliyār's son Vedagiri Mudeliyār for the god Śrī-Subharāya Subhāmiyār of Alasur."

"This inscription is at Halasur, on the basement of the Kalyāṇa-maṇḍapa in the prākāra of the Subrahmaṇya temple."

(Ep. Ca nat. vol. IX. Bangalore Taluq, no. 14,
Roman text, p. 8, Transl. p. 7).

- (48) "This is the outer maṇḍapa (? Churru-maṇḍapam) called Śrī-Rājendra-Śola-devar after the name of (the king) Śrī-Rājendra-Śola-devar, caused to be erected by Jakkiyappai, daughter of Tribhuvanaiyam of Iṭṭakirai, at the foot of Sulkal-malai, otherwise called Kanaka-parvvatam (the golden mountain) in the Kaḍambanākkai-nāḍu."

(Ep. Carnat. vol. x. Kolar Taluq, no. 115, Roman text, p. 49, Transl. p. 44).

- (49) "Agrahāra village, maṇṭapas, maṇṭapas for alms (bhikshā-maṇṭapa), and all other religious provisions".....

(Ibid. vol. x. Mulbagal Taluq, no. 2, Roman text, p. 82, Transl. p. 71)

- (50) "Caused to be built in the temple of Jayambu-nāyakar the dancing hall (nirutta, i.e., nṛitta-maṇḍapam), the vestibule (nāḍai-maligai), the surrounding hall and the tower."

(Ep. Carnat. vol. x. Bowringpet Taluq, no. 38a, Roman text, p. 175, Transl. p. 146).

- (51) Varadarāja-devara-mukha-maṇṭapada-sannidhiyalu Rājagam-bhiran emba kottalavanu."

"In proximity to the maṇṭapa facing the god Varadarāja having erected the bastion named Rājagambhīra."

(Ep. Carnat. vol. x. Malur Taluq, no. 1, Roman text, p. 186, Transl. p. 155).

- (52) "That Singa-Rāja had the two lines of fortification round this city built, and holding the office of paṭṭana-svāmī by order of the god Nāyinār, so that all the people could see, for the god's tirumāna had maṇṭapas made before and behind the temple (hindapa-mundapa-bhāgada maṇṭapa), had a pond constructed called after Gopa Rāja the Gopa-samudra, had a palace built for Gopa Rāja to the west of that pond, and to the right of the god, Singa-Rāja's palace; and that he might at sunrise and at evening twilight bathe at both times, and have a room for domestic sacrifice, from the threshold of which he might look to the spire of Varada

Rāja's temple,.....and at the eastern gopura which Kundapa-daṇṇāyaka had built in front of the maṇḍapa facing the god (mukha-maṇḍapa)."

(Ibid no. 4, Roman text, p. 187, Transl. p. 156).

- (53) "Śeṭṭi Devan built a beautiful stone temple with a maṇḍapa in front of it."

(Ep. Carnat. vol. x. Chintamani Taluq, no. 83, Transl. p. 258, para 2).

- (54) "That the king Praṇḍha-Rāya (on the date specified, 1426 A. D.) being in the dāna-maṇḍapa, in the presence of the god Virūpāksha on the bank of the Tungabhadṛā, for the purpose of making the great Kalpalatā gift.....

(Ep. Carnat. vol. XII. Tumkur Taluq, no. 11, Transl. p. 5, para 2).

- (55) "Caused to be made the Honnā-devī-maṇḍapa."

This expression is like those, as Viṣṇu-maṇḍapa; where maṇḍapa is a detached shrine or temple.

(Ibid. no. 26, Transl. p. 8).

- (56) "His wife (with various praises) Kallarasiyamma, had the shrine of the god Sidda-Mallikārjuna renewed, and having the whole (temple) strengthened, had the two domes built, and the plastering done, had a portico made to the front of the temple, erected a bhoga-maṇḍapa,.....and building a tower and a hall for the god, made a grant of land to provide for the offerings (specified)".

(Ibid. Gubbi Taluq, no. 29, Roman text, p. 41, middle, Transl. p. 23, line 6).

- (57) "Presented at the feet of the god Chandra-śekhara the processional form of the god Śaṅkareśvara, a dīpamale pillar, and a pātāla-maṇḍapa."

(Ep. Carnat. vol. XII. Tiptur Taluq, no. 70, Transl. p. 57).

- (58) "At the time of the eclipse of the sun, in the presence of the god Virūpāksha on the bank of the Tungabhadṛā, in the

mukti-maṇḍapa to the sacrificer Nāganātha (descent, etc., stated), he granted the Timaduga village."

(Ep. Carnat. Pāvugada Taluq, no. 4, Transl. p. 117, Roman text, p. 193 f).

- (59) "In the antarāla (interior) they erected a most beautiful raṅga-maṇḍapa, and a fine chandra-śāle (upper storey) according to the directions given by the king Timmendra."

(Ibid. vol. XII. Pāvugada Taluq, no. 46, Transl. p. 122, line 14, Roman text, p. 203, v. 9).

- (60) "Kailāśādreṣṣvatulyaṁ kalita-śuchi-guṇaṁ śrīmatī śrī-śuchindre Vañchī-bhū-pāla-chudā-manir akṛitapuro-maṇḍape chandra-mauleḥ ||

"Rāmavarmā, the crowning gem of the Vañchī sovereigns, constructed the front maṇḍapa of the moon-crested (Śiva) at Śuchīndram, equalling Kailāśa in splendour, and full of the purest qualities."

(Inscrip. in the Pagodas of Tirukurungudi, in Tinnevely and of Śuchīndram, in south Travancore, Ind. Ant. vol. II. p. 361, c. 2, v. 2, p. 362, c. 1, para 2).

- (61) "In the centre, fronting the single doorway, is a shrine or maṇḍapa covering a slab, on which is carved in relief a sitting figure with the right foot on an elephant, the left on a bullock."

(Ind. Ant. vol. VII. p. 19, c. I, last four lines).

- (62) Rambhā - patra - phala - prasūna-lalite sat-toraṇāchchhādane nānā-varṇa-patāka-ketana-lasat-prānte mahā-maṇḍape |

Kuṇḍānāṁ navakāṁ vidhāyya vidhivad-viprair vidhāna-kshamaiḥ karmāscharya-karāṁ samāpayad idaṁ Śrī-Raṅganātho guruḥ ||

(Inscrip. from Nepal, no. 23, Inscrip. of Queen Lalitatripura Sundari, v. 3, Ind. Ant. vol. IX. p. 194).

- (63) “ On the east side of this great Stūbi or Vimāna stands the Veli-maṇḍapam or ‘outer hall’, a plain rectangular building 160 feet long by 83 feet wide, with a flat roof supported by four rows of plain stone pillars...”

“ Between the Veli-maṇḍapam or outer court and the great Vimāna, there is a three-storeyed building joining them together, called Mele-maṇḍapam, covering the transverse aisle between the north and south entrances by which the shrine is approached. This portico or transept is designed and completed in keeping with the grand scale and style of the Vimāna.”

(Gangai-Koṇḍapuram Śaiva temple, Ind.
Ant. vol. ix. p. 118, c. I).

- (64) Śrī-Brahma-Devara-maṇḍapavanu—“ presented the Brahma Deva maṇḍapa.”

(Ep. Carnat. vol. II. no. 121, Roman text,
p. 88, Transl. p. 172).

- (65) “ Tupada-Vengatapa made a stone maṇḍapa and a well for the god Prasanna-Vengatarama to the north-west of the precincts of the temple of the god Paśchima-Ranganātha.”

(Ep. Carnat. vol. III. Seringapatam Taluq,
no. 9, Transl. p. 8, Roman text, p. 17).

- (66) “ Also land for the god Hanumanta newly set up in the maṇḍapa in the middle of the village, to which the god Rāma pays a visit at the Rāmanavamī (festival), i.e., the idol of Rāma is brought there on that occasion.”

(Ibid. no. 13, Transl. p. 9, Roman text, p. 21).

It should be noticed that this maṇḍapa does not belong, as an attached or detached building, to any temple. It is by itself a temple. Such maṇḍapas or temples are named after the gods whose idols are consecrated in them, such as Viṣṇu-maṇḍapa, Kālī-maṇḍapa, and so forth.

- (67) “ His lawful wife Rangamma,.....had erected a maṇḍapa, with a large pond, and presented a palanquin set with

jewels and all other kinds of gifts, a bank having grown up and being unsightly, he bought the ground and established there a maṭha, also endowing it so that 24 chief Vaidika Vaisiṇava Brāhmaṇas of the Rāmānuja sect might be fed in the raṅga-maṇṭapa.”

(Ep. Carnat. vol. III. Seringapatam Taluq, no. 89, Transl. p. 26-27, Roman text, p. 57).

- (68) Śrī-Timma-daṇḍanāyaka mahisī Śrī-Ranga-nāyaki rachitā |
Sampat-kumāra-mahisī purataḥ pratibhāti raṅga-maṇṭapikā ||
“Timma-daṇḍanayaka’s wife (Queen Consort) Ranga-nāyaki erected a ranga-maṇṭapa in front of (the temple of) the goddess of Sampat-kumāra ”

(Ibid. no. 97, Roman text, p. 59, Transl. p. 28).

In this sense maṇḍapa is most generally understood. This is what is called nāṭ (i.e., nṛitya or raṅga)-mandira, as stated above.

- (69) “ Caused to be erected the raṅga-maṇṭapa of the god Keśava, ; also the raṅga-maṇṭapa of the god Raṅganātha to the south-east of that village, and a sabhā-maṇṭapa forthe village.”

(Ep. Carnat. vol. III. Tirumakūḍḷu-Narasipur Taluq, no. 58, Transl. p. 78).

- (70) “The accountant Liṅgaṇa, son of with devotion erected (a maṇṭapa of) 12 aṅkaṇas near the big aśvattha tree, in proximity to the Matsya-tīrtha, on the bank of the Arkapushkarinī.”

(Ep. Carnat.; vol. IV. Yedatore Taluq, no. 3, Transl. p. 52, Roman text, p. 84).

- (71) “The manager of his (Kṛishṇa-Deva-mahārāya’s) palace,..... made for the god Virabhadra..... a gandhagoḍi-maṇṭapa, in front of the raṅga-maṇṭapa.”

(Ep. Carnat. Nāgamaṅgala Taluq, no. 4, Transl. p. 114, Roman text, p. 188).

- (72) “Haridāsa-Rāūta, son of.....set up in front of the god Prasanna-Mādhava of Bellūr a festival (utsava) maṇṭapa, a pillar for lights (dīpa-māleya-kambha) and an altar for offerings (bali-pītha).”

(Ep. Carnat. vol. iv. Nāgamangala Taluq, no. 42, Transl. p. 124, Roman text, p. 213).

- (73) “Caused a uyyāle-maṇṭapa to be erected for the spring festival of the god.”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 12, Transl. p. 46, Roman text, p. 106).

- (74) “Newly built the Kalyāṇa-maṇḍapa (Kaṭṭisi samarpisida Kalyāṇa-maṇṭapa aṅkaṇa) as an offering at the lotus-feet of the god Chenna-Keśava.”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 21, Transl. p. 52, Roman text, p. 119).

- (75) The grant was made “that a pond and maṇṭapa may be constructed in front of the temple upper storey for the spring water-festival (vasanta-kāladalli abage-seve naḍeve-bagge) for the god.”

(Ibid. no. 29, Transl. p. 54, Roman text, p. 122, line 15 f).

- (76) “He constructed a pond for a raft and a Vasanta-maṇṭapa; and in order to provide for ten days raft festival in Phālguna, for the oblation and feeding of Brāhmaṇs during the festival he made a grant.”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 78, Transl. p. 64-65, Roman text, p. 150).

- (77) “Built a brick enclosure for the temple, erected a kalaśa to it, and a wooden raṅga-maṇṭapa in front, had the whole plastered,”.....

(Ep. Carnat. vol. v. part I, Arsikere Taluq, no. 8, Transl. p. 115, line 6 f., Roman text, p. 263, line 9).

- (78) "Seated on the diamond throne in the maṇḍapa in front of the Basaveśvara temple in the square in the middle of the street of the sun and moon in the Kaṇṭhirāya-pete of Bāṇāvāra situated to the south of Śrīsaila."

(Ibid. no. 94, Transl. p. 150, line 2 f).

- (79) "(On the date specified), all the Brāhmaṇas of the immemorial agrahāra Brāhma-samudra, agreeing among themselves, and going to the prabhu-maṇḍapa (pabu-maṇḍapadalli) and seating themselves, Dāmoja, son of the carpenter Mādiyoja, having worshipped their feet and presented 5 pa, they granted to him a rent-free estate (specified)."

(Ep. Carnat. vol. vi. Kaḍūr Taluq, no. 57,
Transl. p. 12, Roman text, p. 38-39).

- (80) "Caused a bhoga-maṇḍapa to be erected in front of (the temple of) the god Janārdana."

It should be noticed that the bhoga-maṇḍapas are generally built on the side, and not in front, of the temple.

(Ep. Carnat. vol. vi. Kaḍūr Taluq, no. 91,
Transl. p. 16, Roman text, p. 52).

- (81) "Caused the Nandi-maṇḍapa to be erected."

(Ibid. Chikmagalur Taluq, no. 76, Transl.
p. 44, Roman text, p. 111, line 7).

- (82) "Outside, it (the temple of Sambhava-nātha) is very plain and unpretentious, whilst inside it consists of three apartments—a maṇḍapa or porch, the Sabhā-maṇḍapa or assembly hall, and the nij(a) mandira or shrine. The floors are laid with coloured marbles and the roof supported on pillars."

"The maṇḍapa or hall is roofed by an octagonal dome supported, as usual, on twelve pillars....."

(Ahmadabad Architecture, Burgess, Arch. Surv.
new Imp. series, vol. xxxiii, pp. 87, 90).

- (83) See Mukha-maṇḍapa, of Someśvara temple at Kolar.

(Mysore Arch. Report, 1913-14, plate vii. fig. 3,
p. 20).

- (84) “Its (Kandāriya Mahādeo temple’s) general plan is similar to that of most of the larger mediaeval temples of Northern-India (see its plan, plate xcvii). It has the usual ardha-maṇḍapa or portico, the maṇḍapa or nave, the mahā-maṇḍapa or transept, the antarāla or antechamber, and the garbhagriha or sanctum, each of which has its separate pinnacled roof rising in regular gradation from the low pyramid of the entrance to the lofty spire of the sanctum.”

(Cunningham, Arch. Surv. Reports, vol. II. p. 419, no. 3).

“There are eighteen carved pillars, each of 9’ 9” high, supporting the dome of the outer hall or the ardha-maṇḍapa, which affords an area of 16’ 3” inside for loungers and devotees to rest in.”

(Ibid. vol. XXIII. p. 135).

- (85) “Maṇḍapa—any open or enclosed building in connection with a temple. If used for any purpose, the distinctive name is prefixed.” Rea.

(Chalukyan Architecture, Arch. Surv. new Imp. series. vol. XXI, p. 39).

- (86) Madhya-maṇḍapa—second hall of a temple.

Mahā-maṇḍapa—central hall of temple, nave.

Maṇḍapa—porch of a temple.

(Vincent Smith, Gloss. to Cunningham’s Arch. Surv. Reports).

It should be noticed that the architectural treatises, general literature, and epigraphical records corroborate one another as regards the various types of this class of buildings.

MAṆḌAPIKĀ—(see Maṇḍapa)—A small pavilion, a custom house.

- (1) Śrī-Naddūla-mahā-sthāne śrī-Saṃḍeraka-gachchhe śrī-Mahāvīradevāya śrī - Naddūla - talapada - śulka-maṇḍapikāyāṃ māsānumāsāni dhūpa-tailārtham |

(Granted to the Jaina temple of) “Mahāvīradeva in the Saṃḍeraka gachchha, at the holy place (Mahāsthāna) of Naddūla, a monthly (sum of five dramma), (to be paid) from the custom house in the grounds (talapada-svatala) of Naddūla.

“For passages in which the term maṇḍapikā occurs, compare Ep. Ind. vol. I. p. 114, line 27; p. 173, line 6 (Siyadoni-śātka-maṇḍapikā); p. 175, line 19; p. 177, lines 29 and 30; p. 179, line 45; p. 262, line 3 (pattana-maṇḍapikā); Ind. Ant. vol. XIV. p. 10, col. 2 (Śrī-pathāstha-maṇḍapikā); Journ. As. soc. Beng. vols. LV. part I, p. 47, IV. p. 48, and V.; Bhāvnagar Inscip. p. 205, line 7. Śulka-maṇḍapikā occurs, e.g., in Bhavnagar Inscip. p. 158 f., lines 10, 15 and 18. The meaning of maṇḍapikā is suggested by the Marāṭhi māh-ḍavī, a custom house.” Prof. Kielhorn.

(The Chahamānas of Naddula, no. A, Nadol plates of Alhaṇadeva, lines 22-23, Ep. Ind. vol. IX. pp. 66, 63, and note 8).

(2) Cf. Maṇḍapikā-dāyāt śreshṭhi-nara-siṁha-go-vṛisha-dhīrādī-tyaiḥ |

(Shergaḍh stone Inscip. line 1-2, Ind. Ant. vol. XI. p. 176).

(3) Maṇḍapikā—evidently means some public or official building of the town.

(Ind. Ant. vol. XIV. p. 10, second, col. line 5; and Journ. Beng. As. soc. vol. XXX. p. 332, last line; Siyadoni inscrip. lines 6, 19, 29, 30, 45, Ep. Ind. vol. I. pp. 166, 173 f.).

(4) Śrī-Timma-daṇḍanāyaka mahisī Śrī-Raṅga-nāyaki rachitā |

Sampat-kumāra-mahisī-purataḥ pratibhāti raṅga-maṇḍapikā ||

“Timma-daṇḍanāyaka’s wife (queen consort) Raṅga-nāyaki erected a raṅga maṇḍapa in front of (the temple of) the goddess of Sampat-kumāra.”

(Ep. Carnat vol. III. Seringapatam Taluq. no. 97, Roman text, p. 59, Transl. p. 28).

MAṄḌI—(see Bodhikā)—The crowning part of the capital of a column, a market-place, a market.

(Suprabhedāgama, XXX. 57, 107, see under Stambha).

MATTA-VĀRAṆA—An elephant in rut, a kind of entablature.

(M. xvi. 19, also L. 279, see Prastara).

MADIRĀ-GRIHA(-ŚĀLĀ)—A drinking house, a tavern, an ale-house.

Śiva-vaiśravaṇāśvi-śrīmadirā-grihaṁ cha pura-madhye kārayet ।

(Kauṭīliya-Arthaśāstra, chap. xxv. p. 55-56).

MADDALA—(see Valabhī)—A synonym of valabhī or a sloping roof.

(M. xvi. 51, see under (Ba)Valabhī).

MADHŪCHCHISHṬA—Wax, the casting of an image in wax.

Mānasāra (chap. LXVIII. named Madhūchchishṭa, 1-56) :

The chapter opens with an enumeration of phalli and ascetics as well as architects whose images are to be cast in wax (lines 2-19).

The architects, called sthapati and sthāpaka, make the can for preparing the wax therein ; but the actual preparation is not explicitly described. All kinds of images, temporary or permanent, stationary or movable, have to be cast in wax. The process seems to be this (20-44) : some part of the image is covered with a thin copper-leaf and the wax is laid on two or three aṅgulas deep. Mulikā(?) is spread above the part covered with wax. The idol is heated after it has been besmeared with wax. If the master likes, the process of smearing may be done with melted iron too. The half of the image, not covered with earth, is washed in water. This process is repeated several times. If any of the minor limbs be lost through this process, the image should be furnished with it again after having been heated. But if the head or the middle of the body be damaged, the whole image should be changed. If the master does not like the image, it should be recast.

The whole process has to be performed through many ritualistic ceremonies in different stages.

In other texts the process of casting an image in wax is much more clearly described :

“ If images have to be cast in metal, the wax must first be melted and poured (out of the mould) and all defects removed with cloth.”

(Karaṇāgama, II. 41).

“ If the images be required to be made of earth, rods (of metal or wood) must be (inserted in them); if of metal it must first be prepared well in wax.”

(Suprabhedāgama, xxxiv. 21).

“ If an image is to be made of metal, it must first be made of wax, and then coated with earth; gold and other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen.”

(Vishṇu-saṁhitā, Paṭala xiv).

“ In regard to bronze images ” says Mr. Rao “ it is believed by some that India could not have known the Cire perdue method of making metal images earlier than about the 10th century A. D. and that India must have, therefore, borrowed it from Europe. That the art of casting metals in wax moulds is much earlier in India can be shewn in more ways than one.” In support of his assertion, Mr. Rao gives the three above mentioned quotations. (Elements of Hindu Iconography).

MADHYA-KĀNTA—A class of the twelve-storeyed buildings once prevailing in the Central country, (see details under Prāsāda).

Madhyamālaya-vistāre trayas-trimśad-vibhājite ।

Tri-bhāgaṁ kūṭa-vistāraṁ madhya-bhadraika-bhāgikam ।

Mahā-śālā navāṁśam syāt śeṣam pūrvavad ācharet ।

Madhya-kāntam iti proktam ।

(M. xxx. 11-14).

MADHYA-KOŚHṬHA—The middle compartment, the central hall.

(M. xxxiii. 305, etc)

MADHYA-NĀSĪ—(see Nāsī)—The middle vestibule.

(M. xv. 119, 124, etc).

MADHYA-BHADRA—(see Bhadra)—The middle tabernacle.

(M. xv. 110, xix. 177, xxxiii. 380, etc).

MADHYA-BHUVĀṄGA—A moulding of the door.

(M. xxxix. 72).

MADHYA-RAṄGA—(see Mukhta-prapāṅga)—The central theatre, the enclosed courtyard, the quadrangle surrounded by buildings on four sides and open at the top.

Mānasāra (chap. XLVII. named Madhya-raṅga, 1-36) refers in this connection to the open quadrangle, stone column and grain-column (mukta-prapāṅga, śilā-stambha and dhānya-stambha). The Madhya-raṅga is provided with dwarf pillars, entablatures, platforms, daises, pedestals, tabernacles, vestibules, pent-roofs, top-rooms, etc. The upper portion is adorned with figures of leopards and crocodiles.

The meaning of the term is clear from the contents of this chapter and also from the quotations given below.

Madhya-raṅgaṁ tad-uddiśya chordhve' laṅkāra(m) vakshyate |

Evam tu chordhvālaṅkāraṁ madhya-raṅge tu vinyaset |

(M. XVI. 155, 169, see also lines 156-168).

In connection with maṇḍapas or pavilions (M. XXXIV. 128, 210, 234, 324, 456, etc).

Grihe vā madhya-raṅge vā pārśve vā chāśa-koṇake (aṅkurār-panaṁ kuryāt) |

(M. XXXVII. 13).

The central part of the coronation hall (M. XLIX. 183).

MADHYA-ŚĀLĀ—(cf. Śālā)—The middle hall, a special interior chamber, a kind of council-hall.

Kshudra-śālāśṭadhā proktam koṣṭha-śālā chatuṣṭayaṁ |

Madhya-śālā tri-bhāgena bhadra-śālā cha madhyame |

(M. XXVI. 12-13, see also M. XX. 56, etc).

MANDARA—A type of building which is thirty cubits wide, has ten storeys and turrets.

- (1) Triṁśad-dhastāyamo daśa-bhaumo mandaraḥ śikhara-yuktaḥ |
(Compare this with Kāśyapa quoted by the commentary and given below) :

Mandarah śikharair yuktaḥ śhaḍ-aśrīr daśa-bhūmikaḥ |
 Triṁśad-dhastānś cha vistīrṇaḥ prāsādo'yaṁ dvitīyakaḥ ||
 (Brihat-saṁhitā, LVI. 21, J. R. A. S., N. S., vol. VI. p. 319).

- (2) Bhavishya-Purāṇa (chap. 130, v. 28, see under Prāsāda).
- (3) Matsya-Purāṇa (chap. 269, v. 28, 32, 47, 53, see under Prāsāda).
- (4) Agni-Purāṇa (chap. 104, v. 14, 15, see under Prāsāda).
- (5) Garuḍa-Purāṇa (chap. 47, v. 21-22, 24-25, see under Prāsāda).
- (6) A building with four śālās (compartments) and eight kūṭas (towers or domes):

Mand(h)ara-nāma ity-uktaś chatuḥ-śālāśṭa-kūṭakam ||
 (Suprabhedāgama, XXXI. 43).

MANDIRA—(see Shoḍaśa-mandira-chakra)—A hall, a room, a temple
 a shrine, a type of building.

- (1) A type of rectangular building (Garuḍa-Purāṇa, chap. 47, v. 21-22, 26-27, see under Prāsāda).
- (2) Three kinds of mandira (Vāstu-vidyā, ed. Ganapati Śāstri, VII. 15-18).

- (3) Paritaḥ praṇavākāra-prākāra-valayānchitam |
 Kamañīya-śālā-stambha-kadambottāmbitānvaram ||
 Viśaṁkaṭa-viṭam kālī-virājad raṅga-maṇṭapam |
 Vidhāya vipulottuṅga-gopuram deva-maṇḍiram ||
 Viśālām ratha-viṭhīm cha syaṁdanam maṇḍaropamaṁ |
 Tatra pratishṭhitārya-śrī-Tāraka-brahma-rūpiṇe ||

“Built a temple (at Krishṇāpura) which was encircled by a wall of the shape of the praṇava and a broad and lofty tower. It has a large raṅga-maṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts. He built a car like the Mandara mountain and also broad roads round the temple and for the propitiation of the god Viṣṇu, set up there (i.e. in the temple).”

(Krishṇapuram Plates of Sadāśivarāya, v. 55, 56,
 57, Ep. Ind. vol. IX. pp. 336, 341).

- (4) Tenedam kāritaṁ tuṅgaṁ dhūrjjaṭer mandira-griham ।

“He caused to be made this lofty dwelling of Dhūrjjaṭi (Śiva).

(Inscrip. at the Gaṇeśa temple, Māmallapuram, v. 10, H. S. I. I. vol. I. no. 18, p. 4, 5; ibid. no. 18, Inscrip. at the Dharmaraja maṇḍapa, Māmallapuram, v. 10, p. 6).

- (5) “Kośa-varddhana-girer anupūrvvaṁ so'yam unmishita-dhīh
sugatasya ।

Vyastam āraṇi-karaika-garimṇyo mandiraṁ sma vidadhāti
yathārtham ॥

“To the east of mount Kośa-varddhana, this man of open intellect established in a manner suitable to the purpose a temple of that Sugata (Buddha), the dignity of whom alone sufficed to defeat hosts of Māras.”

(Buddhist Sanskrit Inscrip. from Kota, v. 17, Ind. Ant. vol. XIV. pp. 46, 48).

- (6) Tenedam maṇḍiraṁ Kāma-vidvishah ।

Kāritam muktaye bhaktyā kīrttaye cha kṛitātmanām ॥

(Inscrip. of the Kings of Chedi, no. A, Tewar stone Inscrip. of Gayā Karnaḍadeva, line 17, Ind. Ant. vol. XVIII. p. 211).

- (7) Jainam mandiram indirā-kula-griham sad-bhaktito'chīkarat ।
“Out of pure faith, he made this Jaina temple, a home for Lakshmī.”

(Ep. Carnat. vol. II. no. 65, Roman text, p. 60, Transl. p. 149).

MASI(-SĪ)TI—A mosque, a Mohammedan place of worship.

“Raṅgai-Nāyak-ayya, in order to endow the stone masīti (mosque) (kalla-masītiya-deva-sthānakke), which Bābu Seṭṭi had erected in the inner street of Sindaghaṭṭa, made a grant for it of the village of Śivapura and Habiba's house.”

(Ep. Carnat. vol. IV. Krishṇarājapeṭ Taluq, no. 72, Transl. p. 111, Roman text, p. 183).

MASŪRAKA—A lintel, i.e., the piece of timber or stone that covers an opening and supports a weight above it. It is sometimes used in the sense of *adhishtāna* or base.

- (1) *Adhishtāna-vidhiṃ vakshye śāstre saṃkshipyate'dhunā* |
Harṃya-tuṅga-vaśāt proktaṃ tasya māsūrakonnatam |
 (M. xiv. 1, 8).

Tasmān masūreṇa sahaiva sarvaṃ kṛitaṃ vimāneshu cha
bhūṣhaṇāni |
 (Ibid. 409-410).

Evam chatuḥ-shasṭi-masūrakāṇi śāstroka-mānena vibhā-
jitāni |
 (Ibid. 393-394).

Āhatya(m) ashtadhā harṃyaṃ gaṇya-mānam ibochyate |
Utsedhe chāshṭa-bhāge tu ekāṃśena masūrakam |
Dvi-bhāgaṃ chāṅghri-tuṅgam..... |

(M. xix. 20-22, see also XLVII. 5, XXXIV. 266, etc.).

- (2) *Tad-varddhitopapīṭhaṃ vā tad-varddhita-masūrakām* |
Pādāyāma-samottūṅga-masūraka-yutām tu vā ||
 (Kāmikāgama, xxxv. 115).

Masūra implies the cornice of the entablature.

(Ibid. LIV. 47, see under *Prastara*).

Masūra, a synonym, as stated, but apparently a component part, of *adhishtāna* or base :

Masūrakam adhishtānaṃ vastvādhāraṃ dharātalam |

Talam kuṭṭimādy-aṅgam adhishtānasya kīrtitam ||
 (Ibid. LV. 202).

MAHĀ-KĀNTA—A class of eight-storeyed buildings.

(M. xxvi. 35-39, see under *Prāsāda*).

MAHĀ-GOPURA—The gate-house of the fifth court or at the extreme boundary of a compound.

(M. xxxiii. 10, see under *Gopura* and *Prākāra*).

MAHĀ-GRĀMA—A large village.

(M. x. 79, see details under *Grāma*).

MAHĀ-TAULI—A synonym of *prachchādana* or roof, the top-floor.
 (M. xvi. 57).

MAHĀ-DVĀRA—The great door, the chief or outer gate of a village, town or house.

(M. IX. 290, 315, see under Dvāra).

Mahā-dvaram tu sarveshām lāṅgalākāra-sannibham |

Kapāṭa-dvaya-samyuktam dvārānām tat prithak prithak |

(M. IX. 360-361, see also XXXI. 79).

MAHĀ-NĀSĪ—(see Nāsī)—A large vestibule.

(Nāsikā-śikharānvitam) tad-ardham stūpikottuṅge tan-māhā nāsikā-
śraye |

(M. XV. 91).

Dvi-lalāṭe mahā-nāsī ekādaśa-śikhānvitam |

(M. XXXIII. 202, etc).

MAHĀ-PADMA—A type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāsāda).

MAHĀ-PATṬA—A moulding of the base, a fillet.

(M. XIV. 301, see the lists of mouldings under Adhishṭhāna).

MAHĀ-PĪṬHA—The pedestal, a ground-plan, the lower part of the phallus.

A ground-plan in which the whole area is divided into sixteen equal squares (M. VII. 5,61, see under Pada-vinyāsa).

Cf. Mahā-pīṭha-pade rathyā dikshu dikshu trayam tathā |

(M. IX. 429, etc).

The pedestal of an image :

Padma-pīṭham mahā-pīṭham tri-mūrtinām cha yojayet |

(M. LI. 86, etc).

MAHĀ-MANḌAPA—(see under Maṇḍapa)—The great hall of entrance to the main shrine of temples.

(Chālukyān Architecture, Arch. Surv. new.
Imp. series, vol. XXI. p. 39).

See under Maṇḍapa :

Mangalagiri pillar inscrip. (vérses, 44, 47, 51. Ep. Ind. vol. vi. pp. 114, 115, 123, 124, 125).

Two Jain inscrip. of Irugappa (no. B, line 2, *ibid.* vol. vii. p. 116).

Inscrip. from Nepal (no. 23, Inscrip. of Queen Lalita-tripura Sundari, v. 3, Ind. Ant. vol. ix. p. 94).

"This building (mahā-maṇḍapa) stands in the east central portion of the large court...it originally stood detached from the central vimāna."

"The plan is a rectangle with the greater length from north to south. The four sides are open in the centre, and on each façade a portion of the wall is returned along the several elevations from the four corners. The east front has the entrance divided into three bays by two square piers, with a responding pilaster on the return wall at each side."

"The west side or back is similarly divided, but the piers are octagonal for a portion of their length."

"The north and south entrances are simple openings, with pilasters on the sides, undivided by piers."

"Two yalis on the back responding pilasters are abutted against and partly covered by the east wall of the modern ardha-maṇḍapam. The perforated window in the east wall of the ardha-maṇḍapam opens into the mahā-maṇḍapam."

(Pallava Architecture, Arch. Surv. new. Imp. series, vol. xxxiv. p. 36, paras 1, 2, 3, 4, 8, 10, see also plate L).

"The mahā-maṇḍapa was roofed also by overlapping courses of stones; the square corners were gradually rounded off by successive small portions, till it formed an octagon, over which the circular roof proper rested."

(Cunningham, Arch. Surv. Reports, vol. viii. p. 171, para 2).

MAHĀ-MARYĀDĀ—The fifth enclosure (prākāra) at the extreme boundary of a compound, the gate-house thereof is called mahā-gopura or dvāra-gopura.

(Suprabhedāgama, xxxi. 118, 125, see under Prākāra).

MAHĀ-VĀJANA—A large fillet, a moulding of the entablature.

(M. xvi. 69, see the lists of mouldings under Prastara).

MAHĀ-VRITA—A kind of phallus.

(M. lii. 2, see under Liṅga).

MAHĀ-VRITTA—A kind of joinery.

(M. xvii. 102, see under Sandhi-karman).

MAHĀ-ŚĀLĀ—A large hall.

Cf. of the sixteen parts width of a building the mahā-śālā is seven parts broad (M. xxvi. 10, etc).

MAHĀSANA—A ground-plan in which the whole are is divided into 225 equal squares.

(M. vii. 18-20, see under Pada-vinyāsa).

MAHĀMBUJA—A large cyma, a moulding of the pedestal.

(M. xiii. 91, see the lists of mouldings under Upapīṭha).

MĀGADHA-(KĀNTA)—A class of twelve-storeyed buildings once prevailing in the country of Magadha.

Tad evam anu-śālā madhye bhadra-śālaika-bhāgikam ।

Evam māgadha-kāntam syāt karna-kūṭa-sabhadrakam ।

(M. xxx. 33-34, see also 31-32 under Vamśa-kānta).

MĀṆI-BHADRA—(see Maṇi-bhadra)—A pavilion with sixty-four columns.

(Suprabhedāgama, xxxi. 103, see under Maṇḍapa).

MĀTRĀṆGULA—(see under Āṅgula)—A measure equal to the middle digit of the middle finger in the right hand of the architect or priest, employed in measuring the sacrificial objects like the kuśa-grass or seat, the spout of a ladle, and the ladle, etc.

(Suprabhedāgama, xxx. 4-5, 7-8, see under Āṅgula).

MĀNA—The measurement of height or length.

(1) The linear measurement is divided into six kinds—Māna, Pramāṇa, Parimāṇa, Lamba-māna, Unmāna, and Upamāna.

The measurement from the foot to the top of the head is called Māna which is in fact nothing but height. Pramāṇa is the measurement of breadth (vistṛita). Parimāṇa is the

measurement of width or circumference (paritaḥ). Lamba-māna is the measurement along the plumb-lines or the lines drawn perpendicularly through different parts of the body, Māna or the measurement of height being determined by the surface of the body. Unmāna is the measurement of thickness (nimna) or diameter. And Upamāna is the measurement of interspace (antara), such as the distance between the two feet of an image; this measurement is apparently taken from one plumb-line to another :

Mānaṁ chāpi pramāṇaṁ cha parimāṇaṁ lamba-mānakam ।
Unmānam upamānaṁ cha mānaṁ padmaṁ samīritam ।
Pādāṅgushṭhi-sasīmāntaṁ śiro'ntaṁ mānaṁ chāpi prakathyate ।

Pramāṇaṁ vistrītaṁ proktaṁ paritaḥ parimānakam ।
Tat-sūtrāl lamba-mānaṁ syān nimnam unmānam uchyaते ।
Avāntaropamānaṁ syād bimbodayādi-sarvaśaḥ ।
Mānam evaṁ tu śaḍ-bhedaṁ mānenāṅgāni mānayet ।

(M. Lv. 3-9).

The primary measurement (ādi-māna) is but the comparative measurement and is divided into the following nine kinds :

The height of an image is determined by comparing it with (i) the breadth (tāra) of the main temple (harmya), (ii) the height of the sanctuary or central hall (garbha-gṛiha), (iii) the length of the door (dvāra-māna), (iv) the measurement of the basement (adhishṭhāna), (v) cubit, (vi) tāla (a span), (vii) aṅgula (finger's breadth), (viii) the height of the worshipper, and (ix) the height of the riding animal (vāhana) of the principal idol :

Ādimāna-vidhiṁ samyak(-g) lakṣhaṇaṁ cha ihochyate ।
Harmya-tāra-vaśān mānaṁ garbha-geha-vaśodayam ।
Dvāra-māna-vaśāt tuṅgam adhishṭhāna-vaśodayam ।
Hasta-māna-vaśān mānaṁ tāla-māna-vaśodayam ।
Aṅgulenāpi chottuṅgaṁ yajamāna-vaśodayam ।
Mūla-bera-vaśān mānam uttamādi trayaṁ trayaṁ ।

(M. Lv. 10-15).

Each of these nine measures is again divided into nine kinds :
Tasmād ekaṁ tñ pratyekaṁ nava-mānam ihochyate (ibid. 22).
 Under (i), (ii), (iii), (iv), the proportions naturally vary on various occasions; no specific rules are, therefore, prescribed. The details of (v) cubit or hasta and (vii) aṅgula will be found under the term 'Aṅgula' and the details of (vi) tāla are given under 'Tāla-māna.'

Of the division under (viii) the details of the height of an image as compared with the height of the worshipper are given here. The height of the image may be equal to the full height of the worshipper, may extend up to his hair-limit (on the fore-head) or, as sometimes stated, to the eye-line, nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel, and sex-organ :

Kanyasād uttamāntaṁ syād yajamānodayaṁ param |

Kesāntaṁ nāsikāgrāntaṁ hanvantaṁ bāhu-sīmakam |

Stanāntaṁ hṛdayāntaṁ cha nāvyaṁ medhṛa-sīmakam |

Navadhā kanyasāntaṁ syāt sthāvaraṁ jaṅgamodayam |

(Ibid. 30-33).

And of the division under (ix) the height of the riding animal (vāhana) as compared with the height of the principal idol (mūla-bera) admits of similar nine kinds as under (viii) (see details under Utsava and Kautuka).

Hasta (v) and aṅgula (vii) are the real units, employed equally in measuring both architectural and sculptural objects.

The rest are exclusively sculptural and comparative measures. The similar measures have also been prescribed for architectural objects. The architectural 'Ganya-māna' or the comparative heights of the component members of a structure corresponds to the sculptural 'Tāla-māna' or the comparative heights of the component limbs of a statue (see details under Ganya-māna and Tāla-māna).

Five proportions of the height, as compared with the breadth of an architectural object, are given under five technical terms, namely, Śāntika, Paushtika, Jayada, Sarva-kāmika or Dhanada, and Adbhuta (see details under Utsedha). The 'Ghana-māna' or the measurement by the exterior and the 'Aghana-māna' or the measurement by the interior are exclusively architectural (see details under these terms). Like the sculptural terms Māna, Pramāṇa, Pārimāṇa, Lamba-māna, Unmāna and Upamāna, there are architectural terms also to express length, breadth and width, e. g. dīrgha (for daīrghya), tāra, vistāra, viśāla, vistrīti, vistrīta, vishkambha, etc. Māna as stated above is the technical name for sculptural height; but to express the same idea the general terms for height, such as unnati, unnata, utsedha, etc., are also used. Māna is also used in its general sense of measurement, area, etc. Pramāṇa and Parimāṇa are also used in their general senses of length, breadth, width, etc. (Further details will be found under these terms).

- (2) Atah-paraiṁ pravakshyāmi mānonmānaiṁ viśeshataḥ |
'After this I shall speak about the Māna and Unmāna measurements in particular.'

This is followed by an account of various measures. (Note the different tāla measurements employed in statues).

(Matsya-Purāṇa, chap. 258, v. 16).

- (3) Mānaiṁ tad-vistāraiṁ proktaṁ unmānaiṁ nāham eva cha |
(Suprabhedāgama, XXXIV. 35).

- (4) Parimāṇonmāna-mānaiṁ dhāryaiṁ rāja-vimudritam |

Guṇa-sādhana-saṁdakshā bhavāntu nikhilā janāḥ ||

Prof. Benoy Kumar Sarkar's translation of 'Parimāṇa' by 'standard of measurement for lands', 'Unmāna' by 'unit of measurement for liquids', and 'Māna' by 'unit of measurement for grains' is untenable.

(Śukranītisāra, ed. Oppert, I. 310).

MĀNA-BHADRA—A pavilion with twenty-six pillars.

(Matsya-Purāṇa, chap. 270, v. 12, see under Maṇḍapa)

MĀNA-MANDIRA—(see Mandira) —The observatory.

Cf. The observatories at Benares, Delhi, Ujjain, Mathura, and Jaipur. (See Ind. Ant. vol. xxxv. p. 234).

MĀNAVA—Relating to Manu or human being, a pavilion with twenty-eight pillars.

(Matsya-Purāṇa, chap. 270, v. 12, see under Maṇḍapa).

MĀNĀṆGULA—(see under Āṅgula)—The standard measure (equal to $\frac{3}{4}$ inch), the unit of length.

The smallest measure is the atom or paramāṇu, i.e., the particle of dust visible in the sunshine through a lattice (Bṛihat-saṁhitā, LVIII. 1).

8 atoms = 1 car-dust.

8 car-dusts = 1 hair's end.

8 hair's ends = 1 nit.

8 nits = 1 louse.

8 lice = 1 barley corn.

8 barley corns = 1 mānāṅgula.

This standard āṅgula measure is stated to be used in measuring the architectural objects like the villages, lands, and buildings, etc.

(Suprabhedāgama, xxx. 2-3, 6-7, see under Āṅgula).

MĀNUSHA—Relating to the human being, a kind of phallus.

(Kāmikāgama, L. 35, 38, see under Linga).

MĀRGA—A road, a street, a way, a path, a lane, a passage, a canal, a course.

Chañḍālānām praveśāya nirgamāya malasya cha |

Jalasya nirgamārtham tu kshudra-mārgāḥ praśamsitāḥ ||

(Kāmikāgama, xxxviii. 8).

MĀLIKA(-KĀ)—A class of buildings, a type of pavilion.

(1) Kuḍyasyānta-pradeśe tu yuktyā chāvṛita-mālikam |

Mālikopari vapra(m) syād adhishṭhānam samodayam |

(M. xxxi. 60, 64).

A type of pavilion (maṇḍapa):

Evam tu mālīkākāraṁ śeṣaṁ prāg-uktavan nayet ।

(M. xxxiv. 315, see for description 297-314).

Maṇḍape chordhva-kūṭaṁ syān mālīkākṛiti(m) vinyaset ।

(M. xxxiv. 291).

(2) Kechid vai mālīkākārā kechid vai gopurākṛitiḥ ॥

(Suprabhedāgama, xxx. 123; see for full context 115-122, under Prākāra).

Tad-bāhye'bhyantare vāpi mālīkā-maṇḍapaṁ hi vā ॥

(Ibid. xxxi. 128).

(3) Tā (śālā) eva mālīkāḥ proktā mālāvat kriyate yataḥ ॥

Pañcha-dāśa-karāntaṁ tu kuryād āvṛita-maṇḍapam ॥

Maṇḍapena vinā vāpi tena mānena pīṭhikā ।

Vibhadrā vā sabhadrā vā kartavyā mālīkā budhaiḥ ॥

(Kāmikāgama, xxxv. 6, 99, 100).

Chap. xli (named Mālīkā-lakṣhaṇa) :

Classification :

Chaturdhā mālīkā śālā sabhā-muṇḍaja-saudhaje ॥ 1

Definitions (2-5) :

Śālāyām api śālāṅgā nishkrāntānana-śobhitā ।

Sā śālā mālīkā jñeyā śāstre' smin Kāmikāgame ॥

Sabhāvad vihitā bāhye prāsādavad alaṅkṛitā ।

Ūha-pratyūha-saṁyuktā yā sabhā sā cha mālīkā ॥

Yatheshṭa-diśi saṁyuktā bhoga-bhūmi-samanvitā ।

Prāsāda-vyāsa-dīrghochchā proktā prāsāda-mālīkā ॥

Maṇḍapasyokta-vistārāyāma-tuṅga-vibhūshini ।

Sarvatra muṇḍākāratvāt kathitā muṇḍa-mālīkā ॥

Further classifications (6-7) :

(i) Saṁchita, Asaṁchita, and Upa(also Apa)saṁchita ;

(ii) Nāgara, Drāviḍa, and Vesara ;

(iii) Jāti, Chhanda, and Vikalpa ;

(iv) Śuddha, Mīśra, and Saṁkīrṇa ;

(v) Vija, Mūla, and Āṅkura, (this class is not specified).

(Except the last, all the other classes occur in the *Mānasāra* also, see under *Vimāṇa-lakṣhaṇa*).

The details of these classes are given (8-22).

Still further classifications are given under the following names :

Sindhuka (v. 23-28), *Saṃpūrṇa* (29-30), *Meru-kūṭa* (31), *Kṣhema* (32-34), *Śiva* (35-38), *Harṇya* (39-40), *Saṃya* (40), *Viśāla* (41), *Sarva-kalyāṇa* (42-49), *Vijaya* (50), *Bhadra* (51), *Raṅga-mukha* (52), *Alpa* (53-54), *Koṇa* (55-58), *Geya* (58-59), *Sāra* (60), *Pushkara* (61-63), *Adbhuta* (61a), *Sam-kīrṇa* (62), and *Daṇḍa* (64).

Aneka-bhūmi-yuktā tu mālākara tu mālīkā ||

(*Ibid.* L. 89).

Mālīkā-yukta-sā(?)lām chet koṇa-sthambhe dvitīyake |

Prathamāvaraṇe vāpi dvitīyāvaraṇe nyaset ||

(*Ibid.* XXXI. 96).

- (4) *Sālam* *saṃbhita-sāta-kumbha-vilasat-kumbham* *mahā-manḍa-pam* *prākāram* *paramalīkā-vilasita(m)* *muktā-mayīm cha* *prapā(-bhā)m*.

"Made for the god *Vāmana* great *manḍapa* of stone, resplendent with pitchers (domes) of shining gold, surrounding wall, adorned with excellent buildings, and a canopy of pearls."

(Fourteen Inscript. at *Tirukkōvalur*, no. K, of *Rajendradeva*. lines 1-2, *Ep. Ind.* vol. VII. pp. 145, 146).

MĀLIKĀ-MANḌAPA—A pavilion of the *Mālīkā*-class of buildings.

(*Suprabhedāgama*, XXXI. 128. see under *Mālīkā*).

MĀLYAJA—A class of buildings, a type of pavilion.

(*M.* XXXIV. 153, see under *Manḍapa*).

MĀLYĀHUTA—A class of buildings, a type of pavilion.

(*M.* XXXIV. 316. see under *Manḍapa*).

MISRA—A building made of any two materials out of wood, brick stone, iron, etc.

Eka-dravyaṃ tu śuddhaṃ syād dvi-dravyaṃ miśra-lakṣyaṃ ।
(M. xviii. 138, etc).

Dravya-dvaya-yutaṃ miśraṃ saṃkīrṇaṃ bahubhir yutaṃ ।
(Kāṃikāgama, XLV. 22).

MISRITA—A kind of ornament prescribed for idols and kings.
(M. I. 1-3, see under Bhūṣhaṇa).

MUKULA—A bud-like crowning ornament of a pillar.
(M. xv. 32, see lists of mouldings under Adhiṣṭhāna, Upapīṭha, and Prastara).

MUKULI—A type of round building.
(Garuda-Purāṇa, chap. 42, v. 21, 23, 28, 29.
see under Prāsāda).

MUKTA-PRAPĀṆGA—(see Madhya-raṅga)—The open courtyard connected with a tank, ('mukta' meaning open, and 'prapāṅga' the body part or bank of a tank). It is built inside the court.
(M. XLVII. 2 f).

It is stated to be made of wood, stone, brick, etc., and also of jewels and iron especially :

Mukta-prapāṇgam api dāru-śīleṣṭakadyaiḥ ।

Ratnair aneka-bahu-loha-viśeṣhakaiḥ ।

(M. XLVII. 31-32, see also XLVIII. 68).

MUKHA—The face, the frontispiece, the front side of a building, the façade.

Svakīyāṅguli-mānena mukhaṃ syād dva-dasāṅgulaṃ ।

Mukha-mānena kartavyā sarvāyava-kalpanā ॥

'The face (of one's statue in length) should be 12 aṅgulas (=9 inches), being measured with one's own finger. The whole body should be made symmetrical to the face'.

(Matsya-Purāṇa, chap. 258, v. 19).

The front-side of a building (see Kāṃikāgama and Bṛihat-saṃhita under Dvāra).

MUKHA-BHADRA—(see Bhadra)—A portico, a porch, the front tabernacle, the middle niche.

Sarveshām mukha-bhadraṁ syāl lakṣhaṇaṁ vakshyate'dhunā ।

(M. XVIII. 275, see also 276 f).

Sarveshām mukha-bhadrāṇām pārśve sopāna-saṁyutam ।

(M. xxx. 93).

Parito'linda-bhāgena vāraṇaṁ (= door) mukha-bhadrakam ।

(M. xxxiv. 251).

“ The temple (at Amarnāth) itself faces the west but the maṇḍapa or antarāla—the hall of the shrine—has also doors to the north and south. Each of the three doors has a porch (mukha-bhadra), approached by four or five steps, and supported by four nearly square pillars, two of them attached to the wall.”

(The temple of Amarnath, Ind. Ant. vol. III. p. 317, c. I, last para).

Deva-Śrī-śaśi-bhūṣhaṇasya kṛitīnā devālayaṁ kāritaṁ yugmaṁ
maṇḍapa-śobbitaṁ cha pūrato-bhadraṁ pratolyā saha ।

Kṣhetreśasya tathā surālaya-varam sphītaṁ tadāgaṁ tathā
bandhaṁ Kaudika-saṁjñakaṁ bahu-jalaṁ dīrghaṁ tathā
khānitaṁ ॥

(Kanker Inscip. of Bhanudeva, v. 7, Ep. Ind. vol. ix. p. 127).

MUKHA-MANḌAPA—The pavilion in front of a temple.

(M. xix. 198, 199, etc., see under Maṇḍapa).

Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapam ॥

(Matsya-Purāṇa, chap. 269, v. 6, see also v. 11;
also Garuḍa-Purāṇa, chap. 47, v. 10).

Prāsāda-garbha-mānaṁ vā kurvīta mukha-maṇḍapam ॥

Śikharasya chaturthena agrato mukha-maṇḍapam ॥

(Agni-Purāṇa, chap. 42, v. 7, 12).

“ Made the mukha-maṇḍapa (muga-maṇḍaman) and consecrated (the shrine).”

(Two Anaimalai Inscip. no. 11, Ep. Ind. vol. VIII. pp. 320-321).

MUKHA-VĀRAṆA—The entrance-door.

(M. xxxv. 395, see Dvāra).

MUKHYA-HARMYA—The main-building, the chief temple.

(M. xiii. 14).

MUṆḌA-MĀLIKĀ—A class of buildings, the top-room.

(Kāṃikāgama, xli. 5, see under Mālikā).

MUṆḌA-HARMYA—The top-room.

(See Kauṭīliya-Arthaśāstra under Chūli-harmya).

MUṆḌAKA-DVĀRA—A kind of upper door.

(See Kauṭīliya-Arthaśāstra under Dvāra).

MUDRIKĀ—A small seal, a stamped coin, an impression, a moulding of the column.

(Suprabhedāgama, xxxi. 108, 105-177, 109, see under Stambha).

MUNI—An ascetic. An account of the images of the seven patriarchs is given in detail in the Mānasāra. Agastya is measured according to the seven tāla, Kāśyapa and Bhṛigu according to the eight tāla, and Vāsishṭha, Bhārgava, Viśvāmitra and Bhāradvāja according to the nine tāla. (Details of these measures will be found under Tāla-māna).

(M. lvii. 2-6)

The characteristic features of the patriarchs are also described.

(Ibid. 7-17).

MUSHTI-BANDHA—A moulding of the entablature and of the column, a kind of roof, the top-most part of a building, a part of the rampart and of the arch.

The third moulding from the top (downwards) of the entablature (Kāṃikāgama, liv. 1, see under Prastara).

A member of the column (M. xv. 185, see under Stambha).

A kind of roof (M. xvi. 51, see under Valabhī).

A (crowning) part of a building (M. xviii. 202).

A part of the rampart :

Vajrākṛitiś cha vaprāṅgaṁ chhatrākāram athāpi vā ।

Uttaraṁ vājanaṁ chaiva muṣṭi-bandhaṁ tridhānvitam ।

(M. xxxi. 66-67).

A part of an arch (M. XLVI. 65, see under Torana).

MŪRTI—An image, a statue, an idol.

(1) An image, a statue (M. LI. 26 : IX. III, etc).

(2) Aṅgulaiś cha tathā mūrtiś chatur-aṣīti-saṁmitaiḥ ।

(Bhaviṣya-Purāṇa, chap. 132, v. 7).

(3) Deśanurūpa-bhūṣaṇa-veśhālankāra-mūrtibhiḥ kāryā ।

(Bṛihat-saṁhitā, LVIII. 29).

(4) Śilākhareṇa janitā satya-sandhasya bhautikī ।

Mūrtiḥ kīrtimayī chāśya kṛitā tenaiva śāśvatī ॥

“By the stone-chisel a material body of Satyasandha was executed, and by the same an eternal body of his fame was produced.”

“The two inscriptions (nos. 33, 34, H. S. I. I. vol. I.) record that a king Guṇabhara . . . , constructed a temple of Śiva on the top of the mountain and placed in it a Liṅga and a statue of himself.”

(Trisirapalli cave Inscript. no. 33, v. 4,

H. S. I. I. vol. I. pp. 29, 30).

(5) Uttara-bhāgada Kaisāleyalli pañcha-vimśati-līlā-mūrtigaḷaṁ pratishṭheyam ।

“Set up on the colonnade to the north twenty-five pleasing (līlā—a particular attitude, like dhyanā-mūrti) statues.”

(Ep. Carnat. vol. IV. Chamarajnagar Taluq. no. 86, Roman text, p. 18, lines 15, 10 (bera), 13

(vighraha) ; Transl. p. 11).

In this inscription, the expressions, *bera*, *vighraha*, and *mūrti* occur ; they are to be distinguished : *bera* or *bimba* is an idol of a god ; *vighraha* (or image) expresses almost the same idea ; *mūrti* implies the statue of both gods and men, and so also does *pratimā*.

MŪRTI-KĀNTA—A type of storeyed building.

A class of five-storeyed buildings (M. XXIII. 19-24, see under Prāsāda).

MŪLA-DANḌA—The regulating column of a building, the foundation pillar.

The main-column (M. xv. 236, see also L. 104, etc., under Stambha).

MŪLA-BERA—The chief deity in a shrine, the principal idol of a temple.

(M. LV. 34, LXI. 21, LIV. 3, etc).

MŪLA-STAMBHA—The foundation pillar, the regulating column of a building.

(M. xv. 234, etc., see under Stambha).

MŪLA-STHĀNA—The foundation, the base, a temple in the centre of a villiage or town.

“One perpetual lamp was given to Mahādeva, the lord of the Śrī-Mūla-sthāna at Tirukkaḷukkuṇṇam.”

(Inscrip. at Tirukkaḷukkuṇṇam, line 34,

H. S. I. I. vol. III. p. 148).

MŪLA-HARMYA—The chief of the buildings forming a group, the principal shrine, the main temple.

(M. XIII. 19, XXXIX. 135, etc).

MRĪGA-VANA—A deer-forest, a place for sport or recreation of kings.

Tāvan-mātram oka-dvāraṁ khāta-guptaṁ svādu-phala-gulma-guchham akaṇṭaki-drumam uttāna-toyāśayaṁ dānta-mṛiga-chatush-padaṁ bhagna-nakha-damshtrā-vyāla-mārgāyuka-hastihastinī-kalabha-mṛiga-vanaṁ vihārārthaṁ rājñaḥ kārayet | Sarva-tithi-mṛigaṁ pratyante chānyaṁ mṛiga-vanaṁ bhūmivaśena vā niveśayet |

(Kauṭīliya-Arthaśāstra, chap. XXIII. p. 49).

MRĪNĀLA—A lotus stalk or fibre, a moulding of the entablature, base or pedestal shaped like the lotus stalk or fibre.

A moulding of the lintel (M. XIX. 145, etc).

The fourth moulding from the top (downwards) of an entablature.
(Kāmikāgama, LIV. 1, see under Prastara).

A moulding of the entablature (M. XVI. 63, see the lists of
mouldings under Prastara).

MEGHA-KĀNTA—A type of storeyed building.

A class of ten-storeyed buildings (M. XXVIII. 16-17, see under
Prāsāda).

MERU—A class of buildings mostly storeyed.

- (1) A type of buildings which are hexagonal (in plan), have twelve storeys, variegated windows and four entrances, and are thirty-two cubits wide.

(Bṛihat-saṁhitā, LVI. 20, see, J. R. A.
S., N. S., vol. VI. p. 318).

Pañcha-chatvāriṁśan-meru-lakṣhaṇādhyāyah—the chapter on the description of forty-five kinds of Meru buildings; they are described by the following authorities :

- (2) Prāsāda-maṇḍaṇa-Vāstu-śāstra of Sūtradhāra Maṇḍaṇa (chap. VI., Ms. Egg. 3146, 2253, fol. 26 b).

- (3) Matsya-Purāṇa (chap. 269, v. 28, 31, 53, see under Prāsāda).

- (4) Bhaviṣya-Purāṇa (chap. 130, v. 27, see under Prāsāda).

- (5) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

- (6) Garuḍa-Purāṇa also describes the same kind of Meru temple as the Agni-Purāṇa :

Śata-śṛiṅga-samāyukto meruḥ prāsāda-uttamaḥ ।

Maṇḍapās tasya karttavyā bhadrais tribhīḥ alaṅkṛitāḥ ॥

(Chap. 47, v. 24, cf. also v. 39, see under Prāsāda).

- (7) A building with eight śālās (compartments) and eight kūṭas (towers or domes) :

Merur nāma iti khyātas tv-aṣṭa-śālāṣṭa-kūṭakam(-h) ॥

(Suprabhedāgama, XXXI. 43).

- (8) "Meru denotes a particular kind of temple (hexagonal with twelve stories, variegated windows, and four entrances, *Bṛihat-saṁhitā*, LVI. 20)."

(Jabalpur copperplate of Yasahkarnadeva, v. 13,
Ep. Ind. vol. II. pp. 4, 6, note 42).

- (9) See Bheraghat Inscript. of the Queen Albana Devi (verse 9, Ep. Ind. vol. II, pp. 11, 15).

- (10) Kanaka-si(śi)glapita-gagana-khelat-khecharī-chakra-khedah |
Kim aparam iha kās(ś)yān yasya dugdhāb̐dhi-vichī-valaya-
bahala-kīrtteḥ kīrttanān karṇa-meruḥ ||

"Of him whose fame is like the circle of waves of the milky ocean, need we say more than that here at Kāśī there is a temple (erected by him), Karṇa-meru, (so lofty) that the wind of the flags which wave from its golden spires lessens the fatigue of the damsels of heaven, when playing in the sky."

(Khairha Plates of Yasahkarnadeva, v. 13, Ep. Ind. vol. XII. pp. 211, 212, 216).

- (11) "Meru is primarily the name of the fabulous golden mountain (hemādri), the centre of Jambu dvīpa on which the gods dwell (surālaya), and it is figuratively applied in geographical names to any hill covered with splendid temples and palaces."

"Another figurative meaning of Meru, derived from the notion that mount Meru is the home of the gods, a large temple with six towers, twelve stories and wonderful vaults (*Bṛihat-saṁhitā*, LVI. 20)."

"According to *Prabandha-chintā-maṇi* (p. 134, see also p. 175 f) King Karṇa of Gujarat constructed a building of this kind, called Karṇa-meruḥ *Prāsādaḥ*, in *Aṇhilvād*."

"Similarly the *Prabhāvaka-charitra* (XII. 402) mentions a Śiva temple, called *Siddha-meru*."

“As regards the name Ajaya-meru its meaning is no doubt, (as the *Prithvī-rāja-vijaya*, v. 100, suggests), the Meru made by Ajaya-rāja.”

“Thus we have in *Rajputānā Jesala-meru*, (this form is still used by Pandits and Yatis, and occurs regularly in the colophons of the palm-leaf Mss., in the inscriptions and the Jaina books), ‘the Meru made by Jesala’, which primarily denotes the hill-fort, rising with its temples and palace above the town of Jéalmér or Jesalmír in Marvād, Komalmér, properly *Kumbhala-meru*, ‘the meru built by Kumbhala or Kumbha-karṇa’, which is the well-known hill-fort in Mevād. (In the *Rajputana Gazetteer*, vol. III. p. 52, the fort is called Komalgarh, while Col. Tod gives Komalmer). The name *Kumbhala-meru* occurs in the Jaina *Paṭṭāvālis*, (see the description of the *Kharatara*, no. 56, *Śrīpuj-Jina-samudra*, Ind. Ant. vol. XI. p. 249), and Balmer or Barmer, properly *Bāhaḍa-meru*, the Meru made by Bāhaḍa, a hill-fort in Mallānī, (*Rajputana Gazetteer*, vol. II. p. 271). The form *Bāhaḍa-meru* is used by the Jainas, (see the description of the *Kharatara*, no. 58, *Śrīpuj-Jina-samudra*, Ind. Ant. vol. XI. p. 249). In *Kaṭhiāvād*, there is *Jhānjmer*, (*Bombay Gazetteer*, vol. VIII. p. 459) properly *Jhañjha-meru*, the Meru made by Jhañjha, and in the Central Provinces there is another *Ajmir-garh*, properly *Ajaya-meru-gaḍha*, the fort, i.e., the Meru made by Ajaya.”

(Origin of the town of Ajmer and of its name,
Dr. Bühler, Ind. Ant. vol. XXVI. p. 164, last
para, notes 11-15).

- (12) “There are other temples in honour of the holy mount Girnar in the south wing being Sameta-Śikhara and the other Su-meru or a personified mount Meru.”

(Ahmadabad Jaina temples, Arch. Surv. new Imp.
series, vol. XXXIII. p. 85).

- (13) Mandiram had the surname Jaya-meru-Śrī-Karaṇa-maṅgalaṁ (lines 11 and 15 f), which seems to be derived from Jaya-meru, one of the Surnames of the Bana king Vikramāditya."

(Inscrip. of Rajaraja I, no. 50, H. S. I. I. vol. III. p. 103, para 2).

MERU-KĀNTA—A type of storeyed building.

- (1) A class of three-storeyed buildings (M. XXI. 41-49, see under Prāsāda).

- (2) A type of building (Kāmikāgama, LXV. 31, see under Mālikā).

MERUJA—A type of building, a class of pavilions.

(M. XXXIV. 160, see under Maṇḍapa).

MESHA-YUDDHA—A kind of joinery.

(M. XVII. 93, 112-113, see under Sandhi-karman).

MAULI—A head gear, a crown.

Mānasāra (chap. XLIX., named Mauli-lakṣhaṇa) :

Various crowns and head dresses are described : Jaṭā, Mauli, Kirīṭa, Karaṇḍa, Śirastraka, Kuṇḍala (Kuntala), Keśa-bandha, Dhammilla, Alaka, Chūḍa, Makuṭa, and Paṭṭa (lines 13-15).

Of these, the Paṭṭas are sub-divided into three kinds, namely, Patra paṭṭa, Ratna-paṭṭa, and Pushpa-paṭṭa (16). Kuntala, Keśabandha, Dhammilla, Alaka and Chūḍa are apparently various fancy modes of hair-dressing. Jaṭā (clotted hair) and Makuṭa (lit. diadem) are stated to suit Brahmā and Śiva (Rudra); Kirīṭa and Makuṭa are prescribed for Viṣṇu in his different forms, such as, Nārāyaṇa and others (17-18).

Other petty gods wear Karaṇḍa and Makuṭa (19). The love goddess Ratī (Manonmani) wears Jaṭā, Mauli, Maṇḍala or Kuṇḍala. Sarasvatī and Sāvitrī put on Keśa-bandha and Kuṇḍala. All the female deities may wear Karaṇḍa or Makuṭa. The kings Chakra-vartin (Sārva-bhauma) and Adhirāja wear Kirīṭa, Narendra puts on Karaṇḍa, Pārshnika uses Śirastraka, or the Chakra-vartin and other kings may, as stated, wear Karaṇḍa or Makuṭa. Patra-paṭṭa is stated to be suitable for the king Paṭṭa-dhara, Ratna-paṭṭa for Pārshnika,

Pushpa-paṭṭa for Paṭṭa-bhāj, and Pushpa-mālya (flower wreath) for Astra-grāha (20-28).

Kuṇḍala (Kuḍmala) and Makuṭa are prescribed for the queen of Chakra-vartin, Keśa-bandha for the queens of Adhirāja and Narendra, Dhammilla and Kumuda for the queens of Pārshnika, Paṭṭa-dhara, Maṇḍaleśa and Paṭṭa-bhāj, and Alaka and Chūḍa for the queens of Astra-grāha (29-33).

The height, etc., of a crown is determined in comparison with the width of the face of the wearer. Different proportions are suggested in different cases (34-63).

Next is described in detail the number of gold pieces and precious jewels in the crowns of the kings of various ranks and of their consorts (64-88, 89-92).

Forms of these crowns are then described :

Jaṭā, Makuṭa, Keśabandha and Dhavala (?) are stated to be shaped like tri-purusha (lit. three ancestors or the length of three men) Kirīṭa like veṇu-karṇa (bamboo-ear), Karaṇḍa like the beak of a peacock, Śirastra like budbuda (water bubble), and Dhammilla like vallika (creeper) (93-95).

Then follows the description of the plan and the various parts of these crowns, as well as of their measurement (96-168).

MAULIKA—A type of pavilion, a class of halls, a type of building.

A type of pavilion with six faces (M. XXXIV. 554, see under Maṇḍapa).

A class of halls (M. XXXV. 3, 10, see under Śālā).

MAULI-BANDHA—A head-gear.

(M. XLIX. 109, see under Bhūṣaṇa).

MAULI-MUNḌA—The top part of a branch of the ornamental tree (kalpavṛkṣa).

Śākhā-mūlasya parve tu mauli-muṇḍam cha vojayet |

(M. XLVIII. 66).

Y

YAKSHA—A class of demi-gods ; the attendants of Kubera or the god of wealth, who guard his treasures ; they are also the chowry-bearers of other gods. They are stated to be measured according to the nine tāla ; they assume a purely human appearance, possess two arms and two eyes, dark blue and yellow complexion, and benevolent disposition.

(M. LVIII. 2-5, see Tāla-māna).

YAJÑA-KĀNTA—A type of five-storeyed building.

(M. XXIII. 34-41, see under Prāsāda).

YAJÑA-BHADRA—A type of building, a pavilion with forty pillars.

(Matsya-Purāṇa, chap. 270, v. 11, see under Maṇḍapa).

YANTRAKA—An architectural member of the bedstead, a band.

Padāgre chāntarālaṁ syāt kuryāt tiryak cha yantrakam ।

(M. XLIV. 13).

YAMA-SŪRYA—A type of building, a house with a western and northern hall.

(Bṛihat-saṁhitā, LIII. 39).

YAMA-KĀNTA—A type of storeyed building.

A class of five-storeyed and eleven-storeyed buildings.

(M. XXIII. 25-29, XXIX. 16-18, see under Prāsāda).

YĀGA-MANḌAPA—A sacrificial pavilion.

(M. XXXIV. 37, XXXII. 65, etc).

YĀGA-ŚĀLĀ—A sacrificial hall.

(M. XXXII. 55, etc).

YĀNA—A conveyance, a car ; one of the four kinds of Vāstu consisting of Ādika, Syandana, Śibikā, and Ratha.

(M. III. 3, 9-10).

YŪPA-STAMBHA—The sacrificial pillar (see under Sthambha).

R

RAKTA-KAMPA—A moulding of the base, a fillet.

(M. XIV. 287, see the lists of mouldings under Adhishṭhāna).

RAKTA-PATTA—(cf. Ratna-paṭṭa)—A moulding of the base, a band.

(M. XIV. 289, see the lists of mouldings under Adhishṭhāna).

RAKTA-BANDHA—A class of bases.

(M. xiv. 281-296, see the lists of mouldings under Adhish-
ṭhāna; see also xv. 223).

RAKTA-VAPRA—A moulding of the base, the cavetto.

(M. xiv. 284, see the lists of mouldings under Adhishṭhāna).

RAṄGA—A theatre, an amphitheatre, a stage, an arena, an assembly-
hall, a court, a courtyard.

(1) A pavilion within another pavilion is called Raṅga :

Maṇḍape maṇḍapaṁ yat tu raṅgam ity-abhidhīyate ||

(Kāmikāgama, L. 94).

(2) Courtyard :

Tasya madhye cha raṅge tu mauktikena prapānvitam |

(M. xxxiv. 218).

Mukha-śālā viśālā cha chatur-bhāgam tathāyatam |

Purato' lindam ekāṁśaṁ bhittiṁ kuryāt samantataḥ |

Mūlāgre dvi-dvi-bhāgena vāsa-raṅgam cha kārayet |

(M. xxxv. 117-119, see also xxiii. 50, xxxviii. 44, etc).

(3) Uttare raṅgam ity-uktaṁ tad-gṛhiṇyā gṛhaṁ bhavet ||

Eka-śālā praśastā syāt strīṇāṁ raṅgopajīvinām ||

Pradhāna-śālā yatraiva raṅga-sthānaṁ vidhīyate ||

Raṅga-bhitti-samāyuktaṁ dhāma-sopāna-saṁyutaṁ ||

(Kāmikāgama, xxxv. 47, 60, 62, 64).

RAṄGA-MANḌAPA—A pavilion, an assembly-hall, a council-cham-
ber.

Cf. Nāṭ (nṛitta) mandira implying the detached maṇḍapa or
hall in front of a temple, where the visitors assemble and
indulge in religious music.

(1) An assembly-hall (Hampe inscrip. of Krishnaraya, lines 24, 32,
north face).

“In the Zeitschrift der Deutschen Morgenlandischen (Bd. LVIII.
s. 455) Dr. Bloch makes some remarks respecting a cave
in Rāmgārḥ hill in Sargūjā, which, from its arrangements
and inscription, appears to have been evidently intended
for dramatic performances.”

“The so called Queen’s cave and that of Ganeśa in Udayagiri are further undoubted examples, to the reliefs of which Jacobi has directed my attention : they represent the doings of these ladies and gentlemen (actresses and actors) in a highly realistic way. The cave-theatre discovered by Bloch has, however, a special interest ; it is arranged after the Greek pattern.”

Prof. Lüders refers to Kālidāsa (1) *darī-gṛīha* (Kumāra-sambhava, 1, 10, 14) ; (2) *Śilā-veśman* (Megha-dūta, 1, 25).

(Indian Caves as Pleasure-resorts, Ind. Ant. vol. xxxiv. p. 199, para 3 ; p. 200, para 1).

(2) *Iraṅgada happaḷigeyumaṁ imahā-sopāna paṇṭiyumaṁ rachisidaṁ Śrī-Gommaṭa-devara suttalu raṅgama-happaḷigeyam bigiyisidan*—“had this raṅgada happaḷige (? painted hall or hall of assembly) and the flight of grand stairs laid out ; had the raṅgama happaḷige set up around Śrī-Gommaṭa Deva.”

(Ep. Carnat. vol. II. no. 115, Roman text, p. 87, Transl. p. 171).

(3) *Kārite vīra-Ballāḷa-paṭṭana-svāmināmunā* |

Nāgena Pārśva-devāgre nṛitya-raṅgāśma-kuṭṭime |

“By Nāga, the Vīra-Ballāḷa-paṭṭana-svāmi, were built the dancing-hall and terrace of Pārśva Deva.”

Nṛitya-raṅgamumaṁ mādisida—“and in front of the basadi of Kamaṭha Pārśva Deva stone pillars and a dancing hall ” were made.

(Ep. Carnat. vol. II. no. 130, Roman text, p. 99, lines 1-4 ; Transl. p. 178, para 1).

RAṄGA-MUKHA—A class of buildings.

(Kāmikāgama, XLV. 52, see under Mālikā).

RATNA-KALPA—A kind of ornament prescribed for idols and kings.

(M. L. 3, see under Bhūshana).

RATNA-KĀNTA—A class of six-storeyed buildings.

(M. xxiv. 19, see under Prāsāda).

RATNA-GRIHA—The jewel-house, the adytum of a Buddhist temple,
(?) a stūpa or tope.

Ratna-grihe cha dīpako jvalatu | mama chāparārdhāt pañchaiva
bhikshavo bhujatān ratna-grihe cha dīpaka iti ||

“ From the interest of the *dināras* given by him . . . let a lamp
burn in the jewel-house, . . . and with the other half . . . let the
same number of five *Bhikshus* be fed and a lamp burn in the
jewel-house ”

“ It seems to denote the stūpa itself, as the abode of the three *ratnas*
or ‘ jewels or precious stones ’, viz. (1) *Buddha*; (2) *Dharma*, the
law or truth; and (3) *Saṅgha*, the community or congregation.”

This rendering of the term by the whole ‘ stūpa ’ seems unsuitable
to the context: a lamp was provided to light up the ‘ *ratna-griha* ’
which must imply a room or a particular part thereof, and not
the whole ‘ stūpa.’

(Sanchi stone Inscript. of Chandragupta II,
lines 9-10, C.I.I. vol. III.

F. G. I. no. 5, pp. 32, 33-34, note 5 on p. 33).

RATNA-PATTA—A moulding, a jewelled band, a jewelled turban.

A moulding of the pedestal (M. XIII. 84, see the lists of mouldings
under *Upapiṭha*).

A head gear (M. XLIX. 16, see under *Bhūṣaṇa*).

RATNA-PUSHPA—A diamond-flower, an armament.

(Deopara Inscript. of Vijayasena, v. 11, Ep.
Ind. vol. I. pp. 308, 313).

RATNA-BANDHA—(see *Rakta-bandha*)—A class of bases.

(M. XIV. 281-296, see the lists of mouldings
under *Adhishṭhāna*).

RATNA-MANḌAPA—A kind of pavilion.

(M. XXXII. 48, see *Manḍapa*).

RATNI—(cf. *Aratni*)—A measure of 21 *aṅgulas* or about 16 inches.

Ratnir aṅgula-parvaṁ saṅkhyayā tv-eka-vimśatiḥ |

(*Brahmaṇḍa-Purāṇa*, part I, 2nd *anushaṅga-*
pāda, chap. 7, v. 98).

A measure equal to the cubit with closed or clenched fist (*Supra-*
bhedāgama, xxx. 24).

RATHA—A chariot, a carriage, a car, a vehicle, a tank, a war-chariot, the body, a limb, a shrine.

(1) Mānasāra (chap. XLIII. named Ratha) :

Rathas are constructed for ceremonial and ordinary drives of idols, Brahmīns and Kings, as well as for fighting, mock-fighting, and other purposes (lines 1, 131-133).

Wheels and other parts of Rathas, their shapes, measurement, and ornaments and mouldings are described (2-3 f). Other architectural details are also given (3-11).

With regard to shape, Rathas are divided into seven classes, namely. Nabhasvān-bhadraka. Prabhañjana-bhadraka, Nivāta-bhadraka, Pavana-bhadraka, Prishada-bhadraka, Indraka-bhadraka, and Anila-bhadraka (112-115). The first of these is square, the second hexagonal; the third should have two bhādras or porticoes and the fourth three porticoes, the fifth and the sixth should have ten porticoes, and the last one should have twelve porticoes (117-120). But according to some, the seven shapes are respectively semi-circular, circular, elliptical, rectangular, octagonal, hexagonal, and oval (121-123).

Rathas are further divided into four types, namely, Nāgara, Drāviḍa, Andhra, and Vesara. The square Rathas are called Nāgara, the octagonal ones Drāviḍa, the hexagonal ones Andhra, and the round ones Vesara (124-125).

In accordance with various purposes, Rathas are furnished with different kinds of wheels and other parts. Thus a war chariot or tank has three wheels, the chariot for mock-fighting has four wheels, one for ordinary festival is furnished with five wheels, one for special festival may have six, seven, eight, nine or ten wheels (131-137).

The number of vedis or platforms, storeys, etc., of these Rathas as well as the Rathas of the Bauddhas and of the Jinakas also described (158-171, 3-111).

(2) Svarnaiḥ sughaṭitaṁ sādhu-ratha-trayam alaṁkṛitam ।

Dukūla-ratna-mālādyair bahu-mūlyair dṛiḍhaṁ mahat ॥

(Skanda-Purāṇa, Vaishṇava-khaṇḍa-dvitiya, chap. 25, v. 8).

(3) "On the east elevation of the temple eight small shrines (known as Ratha) stand in a row from north to south on each side of the eastern entrance, six on the left."

"The Ratha, on the extreme left, stands completely detached. It is a square shrine, with carved panels on the back of the chamber."

"A small platform is in front, with yali piers (blocks uncarved), each having its capital complete."

"The basement is a square granite plinth, and square free stone course with semi-octagonal moulding over; the upper base is a square granite course on which the superstructure rests; on the wall head over the pilasters are brackets which carry the cornice."

"As these shrines are very similar to the monoliths at Māma-lāpuram, known by the name of Rathas, the term is here used advisedly."

(Pallava Architecture, Arch. Surv. new Imp. series, vol. xxxiv. p. 22, paras 3, 4, 5, 6; note 96; see plate xxv).

RATHAKA—A type of building, a shrine, a temple.

Asṭamāṁśena garbhasya rathakānām tu nirgamaḥ ।

Paridher guṇa-bhāgena rathakāṁs tatra kalpayet ॥

Tat-trītiyena vā kuryād rathakānām tu nirgamaḥ ।

Vāma-trayaṁ sthāpanīyaṁ rathaka-tritaye sadā ॥

(Agni-Purāṇa, chap. 42, v. 13-14).

Nemiḥ pādona-vistīrṇa prāsādasya samantataḥ ।

Paridhes trayāṁśako madhye rathakāṁs tatra kārayet ॥

(Ibid. chap. 104, v. 7).

RATHA-KUMBHA—A pitcher-like part of the column.

(M. xv. 68, see under Stambha).

RATHA-VĪTHI—The broad road fit for driving chariot and other vehicles, the high way, the main street.

(See Kāmikāgama under Rāja-vīthi).

RAHASYĀVĀSA-MANḌAPA—A pavilion where kings reside in secret, a bed-room, a private chamber.

(M. XL. 147, see under Maṇḍapa).

RĀJA-GRĪHA—The royal palace.

(See details under Rāja-harṇya).

RĀJA-DHĀNĪ—(see under Nagara)—The king's residence, the capital city where the king usually resides, the seat of Government, the metropolis.

Definition :

Vidyā sthānam tu tadvat syāt bahu-senā-samanvitam ।

Rāja-veśma-samāyuktā rāja-dhānīti kathyate ॥

(Kāmikāgama, xx. 14).

Cf. " With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring-festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus-faces of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-mukha-pura - paṭṭana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuntala-deśa shine."

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 197.

Transl. p. 124, para 1, last seven lines ; Roman text, p. 214, line 27f).

RAJA-PATHA—The broad street, the big road, the high way.

Dhanūmshi daśa-vistiraṇaḥ śrīmān rāja-pathaḥ kṛitaḥ ।

Nṛi-vāji-ratha-nāgānām asambādhas tu samcharaḥ ॥

Dhanūmshi chāpi chatvāri śakhā-rathyās cha tair mitā ।

Trikā rathyoparathyāḥ syur dvikās chāpy-uparathyakāḥ ॥

Jaṅghā-pathaś chatuṣh-pādas tri-pādaṁ cha grihāntaraṁ ।
 Dhṛiti mārgas tūrdhva-shaṣṭhaṁ kramaśaḥ padikaḥ smṛitaḥ ॥
 (Brahmāṇḍa-Purāṇa. part 1, 2nd anuśāṅga-pāda,
 chap. 7, v. 113, 114, 115).

RĀJA-VĪTHI—The public road, the broad street, a road which runs round a village or town, also called Maṅgala-vīthi and Ratha-vīthi.

Rāja-vīthī vikhyātā grāmāder bahir-āvṛitā ।
 Saiva maṅgala-vīthī ratha-vīthī kathitā ॥

(Kāmikāgāma, XXI. 2).

RĀJA-HARMYA—The palace of a king.

Mānasāra (chap. XL., named Rāja-griha) :

Palaces are divided into nine classes with regard to their size and as they belong to the nine classes of kings, namely, Sarva-bhūpa (or Sārva-bhauma, otherwise called Chakra-vartin), (lines 32, 1-9), Mahā-rāja (10-15), Narendra (16-19), Pārshnika (19-22), Paṭṭa-dhara (23-25), Maṇḍaleśa (26-28). Paṭṭa-bhāj (29-31), Prāhāraka (32-36), and Astragrāha (37).

Each palace admits of three sizes, namely, the largest, the intermediate, and the smallest, both as regards the measurement of dimensions (lines, 4, 10, 15, 36) and the number of walls, storeys, rooms, ditches, gardens, etc., (38-69). Thus three kinds of breadth are given to each palace. The length and height are determined in comparison with the breadth. The former (length) may vary from being equal to the breadth to being $2\frac{1}{4}$ times of it. Height is determined mostly by the number of storeys, rules for which have been discussed in another place (see under Tala and Bhūmi-lamba). The number of storeys a palace should possess, has also been discussed in the same place. The enclosure, surrounding moat, etc., of each palace are briefly described in the present chapter. But the main object of the chapter is to give an account of inner and outer buildings belonging to royal palaces (71-111, 112-153).

The Brahma-pīṭha or royal chapel is installed in the Bramasthāna or central part (156-159). The main palace is built in the best of the remaining parts, called Indra, Varuṇa, Yama, Pushpadanta, etc. Round the palace proper are arranged all other houses, such as the houses for the queen and the princesses, for private council-hall, drawing-room, dressing-room, bath-room, dining-hall, kitchen, bed-chambers, quarters for attendants, places for tanks and inner gardens, etc., (cf. Shoḍaśa-mandira chakra).

Beyond the royal harem, the charm and luxuries of which are so well-known, are placed the official quarters, including residences of the crown prince, family-priest, ministers, and others.

The royal-council and other offices are suitably accommodated; e.g., the palace of peace and war-office are directed to be built at the fourth compound in the southern side of the palace (148). Pleasure-gardens, flower-gardens, groves, tanks, etc., are gracefully laid out. Compare the following :

Yāmye cha soma-dig vāpi vāyavye vātha nairṛite |
 Āsthāna-maṇḍapam kuryāt pushkarīṇyām cha vāyave |
 Nāgasya vāmaka yāmye kuryād ārāma-deśakam |
 Pushpodyānam tataḥ kuryāt mukhya-bhallāṭake pi cha |
 Nṛittāgāraṁ tataḥ kuryān nānā-nṛittāṅganāni cha |

(M. XL. 117-121).

Tritīye vīthis tasyāṁśe rahasyāvāsa-maṇḍapam |

(Ibid. 147).

Īśe vā vitathe chaiva raṅga-maṇḍapam eva cha |

(Ibid. 152).

Stables, cow-sheds, etc., where domestic animals are kept, are generally built near the main gate :

Dvauvārika-pade chaiva mayūrālayam eva cha |
 Dvārasya dakshine pārśve vyāgrakālayam eva cha |

(Ibid. 144-145).

Pārśvake mesha-śālā cha satyake vānarālayam |
 Somād īśāna-paryantaṁ vāji-śālāṁ prakalpayet |
 Yāmyādi-pāvakaṅtaṁ syād gaja-śālāṁ prakalpayet |

Tasmāt tu nairṛityāntaṁ kukkuṭālayam eva cha ।

Vāyu-koṇādi-mukyāntaṁ mṛigāṇāṁ hariṇālayam ।

(Ibid. 128-132).

The elevated platforms to see the mock fight from are also placed near the door (148-150). The iron-pike (śūla-kampa) for capital punishment is placed in a prominent place near the gate (135). But the jail (kāragara) is built in a rather out-of-the-way place, such as the Bhṛīśa, or the Antariksha part.

All these are given by way of illustrations, the most part of the arrangement being left, as stated here, to the discretion of the artists, and the choice of the king (155).

RĀJĀṄGA—The royal court, persons forming the king's suite or council, anything related to the king, the royal palace.

In a chapter (XLI), named Rājaṅga, of the Mānasāra are described the nine classes of kings, their courts, kingdoms; royalties and some special characteristics.

“Had a palace (Rājaṅga) built for Goparāja to the west of that pond.”

(Ep. Carnat. vol. x. Malur Taluq, no. 4, Roman text, p. 187, Transl. p. 156).

RUCHAKA—A type of building, a class of columns.

(1) Prāk-paśchimāvalindāv-anta-gatau tad-avadhi-sthitau śeshau ।
Ruchake dvāraṁ na śubhadam uttarato' nyāni śastāni ॥

“The (building called) Ruchaka has a western and eastern terrace running to the end, and between their extremities two others. A northern door in it brings evil, doors on any other side are auspicious.”

(Bṛihat-saṁhitā, LIII. 35, J. R. A. S., N. S.,
vol. vi. p. 286).

Sama-chaturaśro ruchakāḥ—a column with four rectangular sides is (called) ruchaka (ibid. v. 28).

A kind of quadrangular building :

(2) Agni-Purāṇa (chap. 104, v. 14-15 has 'Charuka', see under
Prāsāda).

(3) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda.)

RUCHIRA—A kind of pedestal or platform at the bottom of a column, a portico.

Garbha-māna-pramāṇena prāsādaṁ śṛiṇuta dvijāḥ ।

Vibhajya navādhā garbhaṁ madhye syāl līṅga-pīṭhikā ॥

Pādāśṭakam tu ruchiram pārśvataḥ parikalpayet ।

Mānena tena vistāro bhittinām tu vidhīyate ॥

(Matsya-Purāṇa, chap. 269, v. 15, 16).

RUDRA-KĀNTA—A type of building, a class of columns.

The sixteen sided or circular pillars (M. xv. 21, see under

Stambha).

A class of four-storeyed buildings (M. xxii. 34-43, see under

Prāsāda).

RUDRA-BANDHA—A kind of band, an ornament.

(M. li. 69, see under Bhūṣhaṇa).

RUPOTTARA—A type of entablature (see Prastara).

Cf. Athochehaṁ pāda-vistāraṁ rūpottaram ihoditam ।

(Kāmikāgama, liv. 6, etc).

RAURAVA—A type of storeyed building.

A class of nine-storeyed buildings (M. xxvii. 10, see under

Prāsāda).

L

LAKSHMĪ-SK(-ST)AMBHA—(see Stambha)—A type of column ; the main pillar of a house, which is believed to be the abode of the guardian angel of the house.

LAMBANA—A pendant, a moulding of the front portico.

(M. xviii. 285, see Mukha-bhadra).

Śikharālambanāntaṁ cha vedi-tāra-samanvitam ।

(M. xix. 27).

Lambanordhve dalaṁ badhyā.....।

(Ibid. 39).

Utsedhe cha tri-bhāgaikaṁ tasyādho chāgra-lambanam ।

(Ibid. 170).

Tr(i)yaṁsaṁ chāgra-vistāraṁ lambanaṁ pañcha-bhāgikam ।

(Ibid. 172).

See also M. xx. 25, etc.

A pendant (M. l. 15, etc).

LAMBPA-PATRA—An ornament shaped like a leaf.

(M. LI. 73, see Bhūshaṇa).

LAMBPA-MĀNA—The measurement along the plumb-lines.

(M. LV. 3-6, see under Māna).

LAMBPA-HĀRA—A kind of long necklace, a pendant.

(M. L. 301, see Bhūshaṇa).

LĀṄGALA—The plough.

For its architectural details see Mānasāra (chap. v. 55-77).

LĀṄGALĀKĀRA—Any thing shaped like the plough, a pavilion with three faces, a type of hall.

(M. XXXIV. 553, see under Maṇḍapa ;

XXXV. 67, see under Śālā).

LĀṄGALA-BHITTI—A kind of wall shaped like the plough.

Karṇe lāṅgala-bhittiḥ syād bhramarāvṛita-bāhyake ।

(M. XXXIV. 333).

Prapāgraika-dvi-bhāgaṁ vā karṇe lāṅgala-bhittikam ।

(Ibid. 225).

LĪṄGA—A distinguishing mark, a badge, a symbol, an emblem, the genital organ, the image of a god, an idol, the emblematical phallus of Śiva.

(1) Mānasāra (chap. LII., named Līṅga) :

Various classifications of phalli have been given (line 2 f). They are classified firstly into six heads, (1) Śaiva, Pāsupata, Kāla-mukha, Mahā-vrata, Vāma and Bhairava ; secondly into four, (2) Sama-karṇa, Vardhamāna, Śivāṅka and Svas-tika ; thirdly into four with regard to height, (3) Jāti, Chhanda, Vikalpa and Ābhasa ; fourthly into three types with regard to breadth or width, (4) Nāgara, Drāviḍa and Vesara (line 99) ; fifthly into five, (5) Svayambhu or Udbhūta, Daivika, Mānusha, Gāṇava and Ārsha ; sixthly into two, (6) Ātmārtha (for one's personal worship), and Parārtha (for others, for public worship) ; again into two, (7) Eka (single) līṅga, and Bahu-līṅga (phalli in group) ; then into many kinds, such as (8) Vajra, Svarṇa, etc., with regard to materials of which they are made ; and lastly into two, (9) Kṣhaṇika (for temporary worship) as contrasted with

the (10) Sthira or permanent-liṅga. All these kinds of phalli are described at great length. Various alternative measures are prescribed for each of them (lines 13-376). In some cases as many as thirty-six alternative heights have been suggested. But in most cases their number is nine. The nine alternative heights of a phallus are determined in some cases by a comparison to different parts of the body of the worshipper (yajamāna). The height of the Phallus may reach the worshipper's sex-organ, naval, heart, breast, arm-joint, chin, nose, eye, or be equal to his full height. Another comparative measurement is given with regard to the Garbha-griha or adytum. Various absolute measures are also given in some cases. The set of the nine alternatives prescribed for height may begin with one cubit and end with four cubits and a half, the increment being by half a cubit. The breadth or width of the phallus is in like manner discussed at great length.

- (2) Athātaḥ saṁpravakshyāmi liṅga-lakṣhaṇam uttamam ।
 Susnigdham cha suvarṇam cha liṅgam kuryād vichakṣhaṇaḥ ॥
 Prāsādasya pramāṇena liṅga-mānam vidhiyate ।
 Liṅga-mānena vā vidyāt prāsadam śubha-lakṣhaṇam ॥
 (Matsya-Purāṇa, chap. 263, v. 1-2).
 Etat sāmānyam uddiṣṭam prāsādasyeha lakṣhaṇam ।
 Tathānyam tu pravakshyāmi prāsadam liṅga-mānataḥ ॥
 (Ibid. chap. 269, v. 7).
 Evaṁ ratna-mayam kuryāt sphaṭikam pārthivam tathā ।
 Śubham dāru-mayam chāpi yad vā manasi rochate ॥
 (Ibid. chap. 263, v. 25).

- (3) In the Bṛihat-saṁhitā (LVIII. 53-55), where Varāhamihira seems to have condensed the details from the Matsya-Purāṇa, are given especially the architectural characteristics :

Liṅgasya vṛitta-paridhīm dairghyeṇāsūtrya tat tridhā vibhajet ।
 Mūle tach chaturaśram madhye tv-aṣṭāśri vṛittam ataḥ ॥

Chaturaśram avani-khāte madhyaṁ kāryaṁ tu piṇḍikā-
śv-abhre |

Dṛiśyochchhrāyeṇa samā samantataḥ piṇḍikā śvabhrāt ||

“(For the construction of an emblem of Śiva), set out in the length the (measure of the) circumference of the round part and divide the whole phallus into three portions, of which the part at the bottom must be quadrangular, that in the midst octangular, and the rest round. (The same shapes are prescribed in the Mānasāra). Sink the quadrangular portion into a pit in the earth and put the middle member into the cavity of the pedestal. The pedestal is visible upwards to its cavity, in all directions, over an extent equal to its height.”

(Bṛihat-saṁhitā, LVIII. 53, 54, J. R. A. S.,
N. S., vol. VI. p. 329, notes 1, 2).

- (4) Sarveshām eva liṅgānām lakṣhaṇaṁ śriṇu sāmpratam ||
Madhya-sūtraṁ samāsāḍya brahma-rudrāntikā budhaḥ |
Shoḍaśaṅgula-liṅgasya śaḍ-bhāgair bhājito yathā ||
Tad vaiyamana-sūtrābhyāṁ mānam antaram uchyate |
Yavāshṭam uttare kāryyaṁ śeshāṇām yava-hānitaḥ ||
Adho-bhāgaṁ tridhā kṛtvā tv-arddham ekaṁ parityajet |
Aśṭadhā tad-dvayaṁ kṛtvā ūrdhva-bhāga-trayaṁ tyajet ||
Ūrdhvaṁ cha pañchamād bhāgād bhrāmya-rekhāṁ pralam-
bayet |
Bhāgam ekaṁ parityajya saṅgamaṁ kārayet tayoḥ ||
Etaṁ sādharmaṇaṁ proktaṁ liṅgānām lakṣhaṇaṁ mayā ||

(Agni-Purāṇa, chap. 53, v. 8-13).

- (5) Svayambhuvaṁ vāṇa-liṅgaṁ daivikaṁ chārshakaṁ tu iti |
Bhā(Gā)navam mānuṣhaṁ liṅgaṁ śaṭ prakāraṁ prakīrti-
tam ||

(Kāmikāgama, L. 35).

Details of these Liṅgas (see *ibid.* 36-43) are the same as given in the Mānasāra.

The Pīṭha (pedestal) of the Liṅga (phallus) is described.
(*Ibid.* 44-52).

LIṄGA-(MUDRĀ)-STAMBHA—A pillar marked with the Liṅga or emblem of Śiva (see under Stambha).

LU(-Ū)PĀ—A sloping and projecting member of the entablature etc., representing a continued pent roof ; it is made below the cupola, and its ends are placed as it were suspended from the architrave and reaching the stalk of the lotus below.

(See Rām Rāz, Ess. Arch. of Hind. p. 52).

- (1) Atha saṁkshipya vakshyāmo lupānāṁ lakṣhaṇaṁ vayam ।
Uttarasyānurūpeṇa tāsāṁ tāram udīritam ॥

(Vāstu-vidyā, ed. Gaṇapati Śāstri, x. 1, f).

- (2) Lūpāroha-kriyā-yuktam anyat pūrvokta-vartmanā ।
Athavā sarva-śālāyāṁ lūpārohaṇam eva vā ॥

(Kāmikāgama, xxxv. 69).

- (3) In connection with the entablature :

Lupākāraṇi tu tat kuryād dalasyākṛitir eva vā ।

(M. xvi. 139, see also 20, 195).

An account is given in great detail (M. xviii. 168-278, xxx.

132, etc).

The Lupās prescribed for temples are technically called ambara, vyaya, jyotis, gagana, vihāyas, ananta, antariksha, and pushkala ; and those for residential buildings are called mahī, jyā, kāśyapī, kṣhoṇī, ūrvī, gotrā, vasuṁ-dharā, and vasudhā.

(M. xviii. 177-184).

LOSHṬA—(see Kalāśa)—A lump of earth, a clod, an architectural object resembling partly the finial.

The Vāstu-vidhyā (ed. Śāstri) has a chapter (xvi) named Mṛit-loshṭa-lakṣhaṇa (description of the lump of earth). In it loṣṭa is directed to be built on the stūpi (top, dome) (v. 27, 37). At the top of a building the kalāśa (water-jar, finial) is generally built. It is variously named in this last chapter of the work : loṣṭāni (v. 28-30, 32), nīvra-loṣṭāni (v. 34), krūra-loṣṭāni (v. 35), koṇa-loṣṭāni, puṭa-loṣṭāni, ūrdhva-loṣṭāni (v. 36), and svarṇādi-loṣṭa (v. 39).

LOHA—(see under Ābhāsa)—Iron, used both as an architectural and sculptural material.

One of the metals of which idols are made :

(1) Mṛṇmayam yadi kuryācch chech chhūlain tatra prakalpayet |

Lohajam tv-aviśeṣeṇa madhūchchhishtena nirmītam ||

(Suprabhedāgama, xxxiv. 21).

(2) Evaṁ dvi-tryaṅgulaṁ vāpi lohajaiḥ pratimodayam |

(M. xii. 119).

Lohajair mṛit-sudhā chaiva.....

Uttamam lohajam bimbarṁ pīṭhābhāsam tu chottamam |

(M. li. 6, 19).

See further illustrations under Ābhāsa.

V

VAKTRA—The face, a moulding.

A moulding of the column (M. xv. 212-219).

The face (M. lvii. 20, etc).

See the lists of mouldings under Adhishthāna, and Upapiṭha.

VAKRA—Bent, winding, curved, curled, a type of octagonal building.

(Garuḍa-Purāṇa, chap. 47, v. 21, 23, 31-32, see under Prāsāda).

VAJRA—Adamantine, forked, zigzag, a diamond, the thunderbolt of Indra, a type of building, a type of column, a paste, plaster or cement.

A column with eight rectangular sides (Bṛihat-saṁhitā, lxi. 28).

A paste, plaster or cement : Kalkaḥ kṛito dvitīyo'yaṁ vajrākhyah |

(Bṛihat-saṁhitā, lvii. 6, J. R. A. S., N. S., vol. vi. p. 322).

A type of octangular building :

(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 37, v. 21, 23, 31-32, see under Prāsāda).

VAJRA-KĀNTA—A type of storeyed building.

A class of eleven-storeyed buildings (M. xxxiv. 19-25, see under Prāsāda).

VAJRA-KUMBHA—A moulding of the base and the pedestal, generally placed between a cyma and petal; it is so called, as it resembles an elongated pitcher.

A moulding of the base (M. XIV. 253, see the lists of mouldings under Adhishṭhāna).

A moulding of the pedestal (M. XIII. 74, see the lists of mouldings under Upaṭṭha).

VAJRATARA—A paste, plaster, cement.

Vajrataro nāma kalko'nyaḥ | (Bṛihat-saṁhitā, LVII. 7, J. R. A. S., N. S., vol. VI. p. 322).

VAJRA-PATṬA—A moulding, a diamond-band, a fillet.

A moulding of the base (M. XIV. 258, see the lists of mouldings under Adhishṭhāna).

VAJRA-PĀDA—A diamond-pillar, a type of small pillar.

A pillar of the bedstead (M. XLIV. 61).

VAJRA-BANDHA—A diamond-band, a type of base.

A class of bases (M. XIV. 259-271, see the lists of mouldings under Adhishṭhāna).

VAJRA-LEPA—A paste, plaster, cement

Kalko'yaṁ vajra-lepākshaḥ |
(Bṛihat-saṁhitā, LVII. 3, see J. R. A. S., N. S., VI. p. 321).

VAJRA-LIṄGA—(see Liṅga)—A kind of phallus.

(M. LI. 330, see under Liṅga).

VAJRA-SAMGHĀTA—A paste, plaster, cement.

Maya-kathito yogo'yaṁ vijñeyo vajra-saṁghātaḥ |
(Bṛihat-saṁhitā, LVII. 8, see J. R. A. S., N. S., vol. VI. p. 322).

VAJRA-SVASTIKA—A type of building.

A kind of octangular building (Agni-Purāṇa, chap. 104, v. 20-21, see under Prāsāda).

VAJRĀSANA—(see Bodhi-maṇḍa)—A diamond throne, the miraculous throne under the Bodhi-tree at Gaya, on which Buddha and his predecessors sat when attaining perfect wisdom.

(1) "Bodhimāṇḍa is the name of the miraculous throne under the Bodhi-tree at Bodh Gaya, also called the Vajrasana or

diamond-throne, on which Buddha and his predecessors sat, when attaining bodhi or perfect wisdom."

(Ind. Ant. vol. xv. p. 257, c. 1-2).

- (2) Tenaitad atra kṛitam ātma-manovad uchchair vajrāsanasya bhavanam bhuvanottamasya |

"He erected here for the diamond throne, the best thing in the world, this habitation, lofty like his own mind."

(Ghosrawa Buddhist Inscript. line 14-15, Ind.

Ant. vol. xvii. pp. 310, 311, 308, note 5).

VADHŪ-NĀṬAKA—A theatre for females, a gallery, a balcony.

Vadhū-nāṭaka-saṁghaiś cha saṁyuktāni sarvataḥ purim |

Commentary: vadhūnām nāṭaka-śālā |

(Rāmāyaṇa, i. 5, 12).

VANA-DURGA—(cf. Nagara)—A forest-fort

(See details under Durga).

VAPRA—A rampart, a wall, a moulding of the base, an architectural member at the upper part of a building, a summit, a bank, a mound, a ditch, the foundation of a building, the gate of a town.

- (1) Chatur-daṇḍāvakraṣṭhaṇi parikhāyāḥ śaḍ-daṇḍochchhritam avaruddham tad-dvi-guṇa-vishkambham khātād vapraṇi kārayet |

Vaprasopari prakāram..... |

(Kaṭṭhīliya-Arthaśāstra, chap. xxiv. pp. 51, 52).

- (2) The surrounding wall of a village :

Grāmasya parito bāhye rakshārtham vapra-saṁyutam |

Bāhye vapraṇi suvṛittakam..... |

(M. viii. 11, 37).

Evam grāma(ni)-prasāram cha bahir vapra-saṁyutam |

Paritaḥ parikhā bāhye vapra-yuktam tu kārayet |

(M. ix. 61, 107, see also 147).

In connection with towers :

Etat paṭṭanam ākhyātam vaprayata-samanvitam |

Sarvesham api durgānām vapraiś cha parikhair vṛitam |

(M. x. 66, 106).

A moulding of the base (M. xiv. 20, 24, etc., see the lists of mouldings under Adhishṭhāna).

In connection with buildings of one to twelve storeys :

Adhishṭhāna-samaṁ mañchaṁ mañchordhve'rdhena vaprayukṭaḥ

(M. XXI. 14, etc).

Mālikopari vapraṁ syād adhishṭhānaṁ samodayam ṭ

(M. XXXI. 64).

(3) Wall (Dabhoi Inscript. v. 111, Ep. Ind. vol. I. p. 31).

(4) Rampart (Badnagar Prasasti of the reign of Kumārapāla, v. 23, Ep. Ind. vol. I. pp. 300, 303).

(5) Yasyottuṅga-turaṅga-tāṇḍava-bhavaḥ prāṁśūtkaṛaḥ sainikaḥ
svaḥ-sīmāsu marud-gaṇābhaya-mahā-vapra-prākāro'bhavat ṭ

(Sridhara's Devapattana Prasasti, v. 13, Ep.

Int. vol. II. p. 441).

(6) Rāmeśvarāya ghaṇa-maṇṭapa-vapra-saudha-ramyālayaṁ sam-
atanot samatā rasajñāḥ ṭ

“He erected a temple (ālaya), adorned with a solid hall (maṇṭapa), a wall and a plastered mansion (saudha) to Rāmeśvara.”

(Mangalagiri Pillar Inscript. v. 39; see also v. 29, 38, 48, Ep. Ind. vol. VI. pp. 123; 121, 122, 124; 112, 113, 114, 115).

(7) Vapra-gopura-yutair nava-harmyaibḥ ṭ

(Kondavidu Inscript. of Krishnaraya, v. 26, Ep. Ind. vol. VI. pp. 237, 231).

(8) “He, the emperor of the south, caused to be made of stone for Vijaya-Nārāyaṇa (temple), latticed window, secure door-frame, (kavāṭa), door-lintel, kitchen, ramparts (udagra-vapra), pavilion, and a pond named the Vāsudeva-tīrtha.”

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 72. Transl. p. 61, Roman text, p. 142, line 8).

VAPRA-BANDHA—A type of base.

A class of bases (M. XIV. 250-259, see the lists of mouldings under Adhishṭhāna).

VI(VADRĀṬA)—A type of storeyed building, a class of twelve-storeyed buildings once prevailing in the country of Virāṭa (Jaipur).

Chatur-adhika-tri-daśa-bhāgaṁ harmya-viśālake |
 Aṣṭāṁśena mahā-śālā pārśve śālā śivāṁśakam |
 Dvyaṁśaṁ pañjara-śālā tad-ardhaṁ chāntarālakam |
 Anuśālā tri-bhāgaṁ syād ekāṁśam antarālakam |
 Dvi(dvya)ṁśaṁ pañjara-śālā cha pārśve bhā(hā)raḥ śivāṁśakam |
 Kūṭa-nava(-nāṁ cha) dvi-bhāgaṁ syāt sarvaṁ yuktyaṁ sa-bhadra-kam |
 Mahā-śālā yugāṁśena madhyam atra (bhadraṁ) prakārayet |
 Tale tale vimāne tu śālā-pañjara-shoḍaśam |
 Kshudra-śālā dvi-hārā cha tan-madhye chāṣṭakam bhavet |
 Chatur-dikshu mahā-śālā chatuṣ-kūṭaṁ tale tale |
 Evaṁ vairāṭa-kāntaṁ syāch chheshaṁ bhāgaṁ tu pūrvavat |
 (M. xxx. 17-27).

VARDHAKI—An architect, the designer, the painter.

(See details under Sthapati).

VARDHANI—A type of building.

A class of round buildings (Agni-Purāṇa, chap. 104, v. 17-18, see under Prāsāda).

VARDHAMĀNA—A class of buildings, a type of hall, a kind of phallus, an entablature, a joinery.

(1) A kind of joinery (M. xvii. 84).

A class of śālās or halls (M. xxxv. 4, see also 303).

A kind of phallus (M. lii. 4).

(2) Dvārālindo' nta-gataḥ praḍakṣiṇo' nyaḥ śubhas tatas chānyaḥ |

Tad-vach cha vardhamāne dvāraṁ tu na dakṣiṇaṁ kāryam ||

“The Vardhamāna has a terrace before the (chief) entrance, extending to the end ; then, when you proceed in a direction from left to right, another beautiful terrace and thereon again, another in the aforesaid direction. No southern door should be made in it.”

(Bṛihat-saṁhitā, liii. 33, J. R. A. S., N. S., vol. vi. pp. 285-286).

(3) Vedāsyam vardhamānukam—the Vardhamāna house (śālā) has four faces.

(Kāmikāgama. xxxv. 88).

An entablature (Kāmikāgama, liv. 7).

VA(BA)LABHI(-Ī)—The roof, the frame of a thatch, the topmost part of a house, a class of storeyed buildings, a type of entablature, a class of rectangular buildings. a top-room, a turret, a balcony, an awning, a tent, any temporary erection on the flat roof of a house.

(1) Tri-chandra-śālā bhaved valabhī ।

“ The roof must have three dormer-windows.”

Dr. Kern adds the following :

“ Comm. valabhī vātāyana ; vātāyana in general means ‘ any place whither one goes to take an airing ; sometimes ‘ a window ’ is intended by it, other times the flat ‘ roof ’ of an Indian house. In the latter acceptation it is here used by Utpala, and frequently elsewhere ; e.g. Kāthā-sarit-sāgara (95, 18) : sva-gṛihottuṅga-vātāyana-gataḥ : (103, 162) : harṇya-vātāyanārudhaḥ, etc.”

(Bṛihat-saṁhitā, LVI. 25, LVII. 4, J. R. A. S., N.

S., vol. VI. pp. 319, 322, note).

(2) A class of five-storeyed buildings (Matsya-Purāṇa, chap. 269, v. 35, 50, 53, see under Prāsāda).

A type of rectangular building :

(3) Agni-Purāṇa (chap. 204, v. 16-17, see under Prāsāda).

(4) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

(5) Prāsādāgravimāneshu valabhīshu cha sarvadā ।

(Rāmāyaṇa, II. 88, 5, see further context under Prāsāda).

(6) Nāga-lokam.....aneka-vidha-prāsāda-harṇya-valabhī-niryūha-śata-saṁkulam ।

(Mahābhārata, I. 3, 133).

(7) A synonym of the entablature (M. XVI. 19, see under Prastara).

A moulding of the entablature (M. XVI. 79, see the lists of mouldings under Prastara).

In connection with four-storeyed buildings :

Nānādhishṭhāna-pādaiś cha valabhibhiś cha bahu-vidhaiḥ ।

(M. XXII. 94).

(8) Kailāsa-tuṅga-śikhara-pratimāni chānyāny-ābhānti dirggha-valabhīni sa-vedikāni ।

Gaudharvva-śabda-mukharāṇi nivishṭa chitra-karmmāṇi loka-kadali-vana-sobhitāni ॥

“And other long buildings on the roofs of the houses, with arbours in them, are beautiful, being like the lofty summits of (the mountain) Kailāśa; being vocal with songs (like those) of the Gandharvas; having pictured representations arranged (in them); (and) being adorned with groves of waving plantain trees.”

(Mandasor stone Inscript. of Kumārāgupta, lines 6-7, C. I. I. vol. III. F. G. I. no. 18, pp. 81, 85).

- (9) puṇyābhivṛddhy-arthanī vaḍ(-l)abhiṃ kārā(ya)itvā ananta-svāmi-pādaṃ pratisṭhāpya..... ।

“Having caused (a temple having) a flat roof to be made, for the sake of increasing the religious merit of.....(and) having installed the feet of (the god) Anantasvāmin”..... .

“Vaḍabhi (also valabhi, see above) is explained as meaning the wooden frame of a roof; a flat roof, house-top, top-room, turret, top-floor, balcony; any temporary erection on the top of a palace; an awning, a tent; but it seems to refer to a building here, and to denote a flat-roofed temple.”

(Gadhwa stone Inscript. line 2, C. I. I. vol. III. F. G. I. no. 66, p. 268, note 9).

- (10) “Whose arms like jewelled pillars supporting the roof (valabhi) of the three worlds.”

(Ep. Carnat. vol. v. part I, Channarayapatna Taluq. no. 179, line 2, Roman text, p. 462, Transl. p. 202).

VALAYA—An ornament, a type of building, a moulding.

- (1) A bracelet (M. XLIX. 138, L. 33, etc., see Bhūṣaṇa).

A class of round buildings :

- (2) Agni-Purāṇa (chap. 104, v. 12-18, see under Prāsāda).
 (3) Garuḍa-Purāṇa (chap. 47. v. 21, 23, 28, 29, see under Prāsāda).
 (4) The sixth moulding from the top of an entablature (Kāmikā-gama, LIV. 9, see under Prastara).
 (5) Bracelet (Deopara Inscript. of Vijayasen, v. 11, Ep. Ind. vol. I. pp. 303, 313).

VALLĪ—(cf. Vātāyana)—A type of window.

(M. xxxiii. 483, see under Vātāyana).

VASATI—(see Basadi)—A residence, a shrine, a Jain monastery or temple.

(Jaina Rock Inscrip. at Vallimalai, no. A, v. 2, Ep. Ind. vol. iv. p. 141, note 7, and refer to Mr. Kittel's Dictionary, p. 1383).

VASUDHĀ—The earth, a kind of pent roof.

(M. xviii. 178, see under Lupā).

VASTRA-NIP(Y)A—A jar-shaped ornament of the column.

Kumbha-madhye rakta(ratna)-bandham vastra-nip(y)am cha
vinyaset |
(M. xv. 223).

VA(VĀ)HA-(KĀ, LĀ)—Bearing, carrying, supporting, a way, a road, a vehicle, a conveyance, a river, a channel.

(1) "Given the village with.....its hills and water-courses (vāhalā)."

(Plate of Deva Varmadeva, line 8 f., Ind. Ant. vol. xvi. pp. 206, 207, note 33).

(2) "Vāhaka—a water channel in the Gwalior inscrip. of Samivāt 933; Hultzsch in J. D. Morg Ges. vol. XL. p. 37; (bāhā, a water course, Elliot, Suppl. Glossary, vol. II. p. 225; Grierson, Bihar peasant life, ss. 954)."

(3) V(b)allāla-devakasya vahah |

"Water-channel constructed by Ballaladeva."

(Lala-Pahāḍ Rock Inscrip. of Narasimhadeva, line 6, Ind. Ant. vol. xviii. pp. 212, 213, note 2).

VAHANA—(see under Stambha)—Conveying, carrying, supporting, flowing, a boat, a raft, a conveyance, a part of a column.

Stambham vibhajya navadhā vahanān bhāgo ghato'sya bhago'
nyah |

(Bṛihat-saṁhitā. LIII. 29, J. R. A. S., N. S., vol. VI. p. 285).

VAMŚA—'A bamboo, a shaft, a flute, a reed-pipe, a cross-beam, a joint, the backbone, a term for the rafters and laths fastened to the beams of a house (as generally made of split bamboos). or laths running across a roof.'

- (1) Bhojanam nānuvamśam syāch chhayanam cha tathaiva cha |
 Anuvamśa-griha-dvāram naiva kāryam śubhārthibhiḥ ||
 Dvija-gehasya vamśam tu pūrvāgram parikalpayet ||
 Yāmyāgram kshatriyānam tu pāśchimāgram viśām bhavet |
 Śūdrānam uttarasyām syād esha vamśāgrako vidhiḥ ||

(Kāmikāgama, xxxv. 147, 149, 150).

Prāg-vamśayor anya-vamśais cha nālikera-dalādibhiḥ |
 Āchchhāditaḥ prapā nāma prastaram chātra maṇḍapaḥ ||
 Vamśādir aśmīsa-sahitā śikhara-stūpikānvitah |
 Nāsikā-mukha-paṭṭānśa śāleti parikīrtitā ||

(Ibid. L. 88, 90).

Jayantī vamśakā jñeyā tulā-vad anumārgakam ||

(Ibid. LIV. 15).

Daṇḍikā-vāra-samyuktaḥ śaṇ-netra-sama-vamśakam |
 Vamśopari gatāḥ śālās chatasro' shtānanānvitah ||

(Ibid. XLII. 19).

- (2) The backbone (M. VII. 264, see also LXV. 158, LXVII. 82).

In connection with the entablature :

Yathā-balam yathā-bhāram tathā vamśādi(ni) yojayet |

(M. XVI. 198).

In connection with the pillar :

Kuṭya-vamśa-prati(r)-vamśam tuṅgam yat tu samam bhavet |
 Tuṅgasyādbika-hīnam ched dvi-paṅktiṁ nityam āvahet |

(M. XVII. 120-121).

In connection with the pavilion (maṇḍapa) :

Adhishṭhānam vinā kuryāj janmādi-prastarāntakam |
 Athavā pāda-vamśam cha samyuktaṁ tat prapāṅgakam |

(M. XXXIV. 14-15).

Vamśa-mūlāgrayoḥ sarve karkarīkṛita-netrakam |

(Ibid. 396).

In connection with the hall (śālā) :

Vamśa-mūlāgrayor vāsam vamśa-mūlaika-vāsakam |

(M. XXXV. 128).

Harṁya-tara-vaśād dvāram vamśādhishṭhāna-pāduke |

(M. LXIV. 5).

VAMŚA-KĀNTA—A class of twelve-storeyed buildings once prevailing in Vamśa-(ka) (the capital of Kauśāmbī).

Tad eva hāraṁ(-rā) tan-madhye chaika-bhāgena saushṭikam ।

Vamśa-kāntam iti proktaṁ śeshani pūrvavad ācharet ॥

(M. xxx. 31-32, see also 28-30 under Kerala-kānta).

VĀJANA—A square or rectangular moulding resembling a fillet, i.e., a small band which is placed between mouldings and as the uppermost member of a cornice.

Ūrdhva-vājanam ekāmśam aṁśani tat paṭṭikā bhavet ।

(Vāstu-vidyā, ed. Śāstri, ix. 24).

The moulding at the top and bottom of the entablature (Kāmikāgama. liv. 1, see under Prastara).

A crowning moulding of a column (Suprabhedāgama, xxxi. 108, see under Stambha).

A moulding of the pedestal (M. xiii. 46, 51, etc., see the lists of mouldings under Upapīṭha).

A crowning moulding of the base (M. xiv. 9, see the lists of mouldings under Adhisṭhāna).

A moulding of dolā (swing, hammock):

Vājane cha dvi-valayaṁ syād āyasena balābalaṁ ।

(M. l. 106).

VĀJĪ-ŚĀLĀ—A horse-stable.

(M. xl. 362, see under Śālā).

VĀṬA—A road, a fence, an enclosure, a courtyard.

Cf. Vāṭa-bhūmi (Kāmikāgama, xxi. 3).

Corrupted to Bāḍa, “enclosure of a town or village, fence, wall, hedge.”

(Ind. Ant. vol. iv. p. 211, foot note under Kampana).

VĀṬAKA—A hamlet

Tāmara-cheru-grāma nāma ।

Chikhali-vāṭakena samam ekikṛitya..... ।

“The village named Tāmara-cheru combined with the Chikhali hamlet.”

(The Madras Museum Plates of Vajrahasta III, lines 43-44, Ep. Ind. vol. ix. pp. 98-95).

VĀṬIKĀ—A small house, a garden-house, a pleasure-pavilion, an orchard.

Vāme bhāge dakṣiṇe vā tripāṇāṁ tredhā kāryā vāṭikā kriḍan-
ārtham ।

‘At the left or right side a three fold pavilion should be built for
the sport of the kings.’

(Śilpa-sāstra-sāra-saṁgraha, IX. 29).

Uttare saralais tālaiḥ śubhā syāt pushpa-vāṭikā ।

(Matsya-Purāṇa, chap. 270, v. 29).

Bhaktyā vidhāpitam chābhyām amrālohita-maṁdiram (mā)tri-ha
(rmye)ṇa (saṁyu)ktam vāpyā vāṭikayāpi hi ।

“Out of devotion he caused to be erected a temple of red colour
and surrounded it with shrine of some mātā (? three shrines),
a step-well and an orchard.”

(Dhanop Inscrip. of Chachcha, v. 6, Ind. Ant.
vol. XL. pp. 175, 174).

VĀṬA—A type of building, a house with an eastern and southern
hall.

(Bṛihat-saṁhitā, LIII. 39, see under Prāsāda).

VĀṬA-KSHETRA—(see Vātāyana)—A place for airing, a roof.

Kuṭumba-bhūmi-mānam tu vāṭa-kshetra-vivarjitam ।

(Kāmikāgama, XXI. 3).

VĀṆA-LIṄGA—A kind of phallus.

(Kāmikāgama, L. 35, 36, see under Liṅga).

VĀTĀYANA—A window, a porch, a portico.

(1) Description of windows (M. XXXIII. 568-597):

Windows are constructed in all kinds of buildings (ibid. 569-
572).

The latticed windows are also prescribed :

Narāṇāṁ jālakaṁ sarvaṁ devānām api योग्यम् । (572).

The measures, etc., are left to the discretion of the architects
(573).

The general plan of windows is also given (574-581).

Their shapes are represented by the following : nāga-bandha
(snake's band), vallī (creeper), gavāksha (cow's eye), kuñ-
jarāksha (elephant's or deer's eye), svastika (a figure),

sarvato-bhadra (a figure), nandyāvarta (a figure), and pushpa-bandha (flower-band) (ibid. 582-584).

Their architectural details are given (585-600).

- (2) Udag-āśrayaṁ cha vāruṇyāṁ vātāyana-samanvitam ।
(Garuḍa-Purāṇa, chap. 46, v. 16).

- (3) Prakāśārtham alpam ūrdhvaṁ vātāyanam kārayet ।
Pratiloma-dvāra-vātāyana-bādhayāṁ cha anyatra rāja-mārga-rathyābhyah ।

(Kauṭīliya-Arthaśāstra, chap. LXV. p. 167).

VĀPI(-PĪ)-(KA)—A tank, a well, a reservoir of water.

- (1) A tank (Dewal Praśasti of Lalla the Chhinda, v. 20, Ep. Ind. vol. I. pp. 79, 83).

- (2) “A well with a flight of stairs, while Kūpa denotes an ordinary well.”

(Mahēśvara's commentary on the Amarakosha, Ep. Ind. vol. VII. p. 46, note 2 ; p. 41, line 58).

- (3) Dakṣiṇa-diśābhāge kārāpitā vāpī tathā prapeyaṁ cha ।
“In the southern part there has been made an irrigation-well and also a watering-trough.”

(Grant of Bhimadeva II, V. S. 1266, line 26-27, Ind. Ant. vol. XVIII. pp. 113, 115).

- (4) Vāpī-putake bhūmi-hala-vāhā ।

“In the hollow ground below an irrigation-well.”

(Grant of Bhimadeva II, Simba-samvat 93, line 7, Ind. Ant. vol. XVIII. p. 110).

- (5) “During the reign of Gaṇapati, the son of the prince Gopāla, the ṭhakkura Vāmana built a public tank (vāpikā).”

(Sarwaya stone Inscript. of Gaṇapati of Nalapura, v. 23-28, Ind. Ant. vol. XXII. p. 82).

- (6) Dharmmārthe svayam eva vāpī kārāpitā ।

‘For charitable purpose the step-well was caused to be constructed at his own cost.’

(Manglan stone Inscript. line 6, Ind. Ant. vol. XLI. p. 87).

VĀMA—A kind of phallus.

(M. LII. 3, see under Liṅga).

VĀRA—A day of the week, a door, a gate, a formula of architectural measurement.

(See details under Shaḍ-varga).

VĀRA-(KA, ṆA)—A covering, an enclosure, a door, a gate.

Kāmikāgama, xxx :

Alindasya samantāt tu bhāgenaikena vārakam ।

Pārśvayor ubhayoś chaiva chāgra-śālānusārataḥ ॥ 77

Ibid. xxxv:

Etat sapta-talaṁ proktaṁ rājñām āvāsa-yogyakam ॥ 84

Tad-adhastāt samantāt tu bhāgenaikena vārakam ॥ 85

Śālā-bhāge tu alinde vā prithu-vārāṁśake api ।

Vinyāsaś tv-iṣṭa ākhyāto maṇḍapa ukta-bhūmike ॥ 93

Vinīgamasya chāyāmo tad-vṛiddhyā tasya vistaraḥ ।

Dvi-guṇānto vidheyat syād evaṁ syān madhya-vāraṇam ॥ 102

Madhya-vāraṇa-yuktaṁ vā tad-vihīnaṁ tu vā dvijāḥ ।

Evaṁbhūtasya vāsasya samantāt syāt khalūrikā ॥ 103

Ibid. xlv :

Bahu varga-yutaṁ vāpi daṇḍikā-vāra-śobhitam ॥ 16

Parito vāram ekāṁśaṁ śālā-vyāso dvi-bhāgataḥ ॥ 23

Bahir-vāra-samāyuktaṁ vyāsa-pārśva-dvayor api ॥ 26

Samśliṣṭa-vāra-samīyuktaṁ śaṭsu chārḍha-sabhā-mukham ॥ 28

Pūrvokta-sindukam(= a building) vāra-vṛiksha-sthala-
samanvitaṁ ॥ 31

Agre cha pārśvayor ubhayoś chaiva kuryād ekāṁśa-vārakam ॥ 38

Tad-bahir vāram ekāṁśaṁ tad-bāhye tu vṛiṣa-sthalaṁ ।

Tad-bahiś cha chatur-dikṣu dvyaṁśaṁśaṁ vāra-niṣkramaḥ ॥ 43

See also verses 44, 45, 46, 55, 56, etc.

Ibid. xlii :

Utkriṣṭe tu aṅkaṇaṁ dvyaṁśaṁ mārgas tu parito'ṁśataḥ ।

Antar-vāram athaikaena śālā-vyāso dvi-bhāgataḥ ॥ 23

See M. ix. 300, 519; xxxiii. 383; xxxiv. 119, 190, 200, 394, 408,
514, 521, 526, 529; xxxv. 100, 120, 123, 238, 243, 265; xxxix.
128, etc.

VĀSANIKĀ—A dwelling for use in spring, a house for the spring festival.

Tathā vanik-Mahallakena satkā vāsanikā pradattā—“by the Mahallaka the satka (?) hamlet (?) house) was given.”

Paśchimataḥ ṭhakkura-kunḍaṇakasya vāsanikā maryādā—“to the west the boundary is the dwelling of the Brahman Kundāṇa.”

(Shergaḍh stone Inscript. lines 12, 13, 14,
see also 9, 10, 11, Ind. Ant. vol. XL. p. 176).

VĀSA-RANĜA—(see Raṅga)—The open or closed quadrangular enclosure, the courtyard of a residential building.

Purato'lindam ekāṁśam bhittim kuryāt samantataḥ ।

Mūlāgre dvi-dvi-bhāgena vāsa-raṅgam cha kalpayet ।

(M. xxxv. 118-119).

VĀSTU—Architecture in the broadest sense implying the earth (dharā), building (harṁya), conveyance (yāna), and bedstead (paryāṅka) (M. III. 2-3). The building or Harṁya includes prāsāda, maṇḍapa, sabhā, śālā, prapā, and (a)raṅga. The conveyance or Yāna includes ādika, syandana, śibikā, and ratha. The bedstead or Paryāṅka includes pañjara, mañchalī, mañcha, kākāśṭha, phalakāsana, and bāla-paryāṅka (ibid. 7-12). The term denotes also villages, towns, forts, commercial cities, etc.

Sculpture is the handmaid of architecture and is secondarily implied by the term Vāstu.

(2) Nagarādika-vāstum cha vakshye rājyādi-vṛiddhaye ।

(Agni-Purāṇa, chap. 106, v. 1).

(3) Prāsādārāma-durga-devālaya-maṭhādi-vāstu-māna-lakṣhaṇa-nirūpaṇam ।

(Garuḍa-Purāṇa, chap. 46, colophon).

Of: Āvāsa-vāsa-veśmāḍau pure grāme vaṇik-pathe ॥

Prāsādārāma-durgeshu devālaya-maṭhesu cha ।

(Ibid. chap. 46, v. 2-3).

- (4) Saṅgraha-siromaṇi by Sarayū Prasada (xx. 1) quotes from one Vasishṭha without further reference :

Vāstu-jñānaṁ pravakshyāmi yad uktam brahmaṇā purā |
Grāma-sadma-purādīnāṁ nirmāṇam vakshyate' dhunā ||

- (5) Gṛhaṁ kshetram ārāmas setu-bandhas tatākam ādhāro vā vāstuḥ—Houses, fields, gardens, buildings of any kind (see Setu), lakes and tanks are each called Vāstu.

(Kauṭīliya-Arthaśāstra, chap. LXV. p. 166).

- (6) The heavenly architect Viśvakarman, the mythical originator of Vāstu, is stated to be the father of nine artisans—goldsmith (svarṇa-kāra), blacksmith (karma-kāra), brazier or utensil-maker (kāmsya-kāra), maker of shell-ornaments (śaṅkha-kāra), carpenter (sūtra-dhāra), potter (kumbha-kāra), weaver (kuvindaka), painter (chitra-kāra), and florist, gardener or garland-maker (mālā-kāra).

(Brahmavaivarta-Purāṇa, Brahma-khaṇḍa, chap. 10, v. 19-12).

- (7) On the different branches of architecture Vitruvius agrees with the Mānasāra (1) :

It might be pointed out that Vitruvius deals with similar objects, in the same manner as in the Mānasāra. He describes the subject in three chapters :

“ Of those things on which architecture depends.”

“ Of the different branches of architecture.”

“ Of the choice of healthy situations.”

On the first of these topics Vitruvius says that “ Architecture depends on fitness and arrangement; it also depends on proportion, uniformity, consistency and economy.”

“ Fitness is the adjustment of size of the several parts to their several uses and requires due regard to the general proportions of the fabric; it arises out of dimensions. Dimension regulates the general scale of the work, so that the parts may all tell and be effective.”

“ Proportion is that agreeable harmony between the several parts of a building, which is the result of a just and regular

agreement of them with each other ; the height to the width, this to the length, and each of these to the whole. Uniformity is the parity of the parts to one another ; each corresponding to its opposite, as in the human figure. The arms, feet, hands, fingers are similar to and symmetrical with one another ; so should the respective parts of a building correspond."

"Arrangement is the disposition in their just and proper places of all the parts of the building and the pleasing effect of the same, keeping in view its appropriate character. It is divisible into three heads, which considered together, constitute design : these, by the Greeks, are named ideals : they are called ichnography, arthography, and scenography. The first is the representation on a plane of the ground-plan of the work, drawn by rule and compasses. The second is the elevation of the front, slightly shadowed, and shewing the forms of the intended building. The last exhibits the front and a receding side properly shadowed, the lines being drawn to their proper vanishing points." (Book I, chap. II).

"Architecture consists of three branches, namely, building, dialling and mechanics. Building is divided into two parts, (in the Mānasāra, buildings are divided into six classes as we have seen above). The first regulates the general plan of the walls of a city and its public buildings ; the other relates to private buildings. Public buildings are for three purposes : defence, religion and the security of the public," (compare M. xxxi. 1-2 under Prākāra).

(Ibid. Book I, chap. III).

On the choice of healthy situation, that is, on the selection of site and the examination of soil, directions of Vitruvius are not so elaborate as those of the Mānasāra (see Bhūparikshā), and differ so far as two different climates would necessarily require.

“ The choice of a healthy situation is of the first importance : it should be on high ground, neither subject to fogs nor rains ; its aspects should be neither violently hot nor intensely cold, but temperate in both respects. The neighbourhood of a marshy place must be avoided.”

(Ibid. Book I, chap. iv).

VĀSTU-KARMAN—(cf. Vāstu-vidyā)—The building-work ; the actual work of constructing temples, palaces, houses, villages, towns, forts, tanks, canals, roads, bridges, gates, drains, moats, sewers, thrones, couches, bedsteads, conveyances, ornaments and dresses, images of gods and sages.

The building-work (vāstu-karman) is distinguished from the science of building (vāstu-vidyā) :

Vatthu-vijja ghara-vatthu-arama-vatthadinam guṇa-dosa-sallak-khana-vijja | Vathu-kammanti akata-vatthumhi geha-patittha-pana |

(Digha-nikāya, i. pp. 9, 12).

Cf. Śukra-nīti (iv. 3. 115, 116, 169).

See the Preface to this Dictionary.

VĀSTU-KĪRTI—A type of pavilion, a pavilion with forty-four pillars. (Matsya-Purāṇa, chap. 270, v. 10, see Maṇḍapa).

VĀSTU-VIDYĀ—(see Vāstu-karman)—The science dealing with the rules of construction of all kinds of architectural and sculptural objects, the science of architecture.

According to Buddhaghosha's definition, Vāstu-vidyā is ‘ a science, the object of which is to ascertain whether a site selected for a building is lucky or not. ’

(Dialogues of Buddha, part I, p. 18).

According to Sukrāchārya, Vāstu-vidyā or Śilpa-śāstra is ‘ the science which deals with the rules for the construction of palaces, images, parks, houses, canals and other good works. ’

(Śukra-nīti, iv. 3. 115-116).

See the Harsha stone Inscript. (v. 43, Ep. Ind. vol. II. pp. 123, 128).

VĀHANA—Carrying, conveying, a vehicle, a conveyance, an animal for riding or draught.

The riding animals of gods (M. LX. 1), their images are described (M. LX. 2-46 ; LXI. 2-151 ; LXII. 2-73 ; LXIII. 2-46), see under Hamsa, Garuḍa, Vṛishabha, and Simha.

VĀHINĪ-MUKHA—A fort, a fortified city.

(M. x. 40, see under Nagara and Durga).

VIKATĀ—Formidable, a hall, a courtyard.

(Harsha stone Inscript. v. 12, 33. Ep. Ind. vol. II. pp. 121, 126, notes 64, 123, 128).

VIKALPA—A class of buildings, a kind of door, a type of chamber, a kind of phallus.

A class of buildings (M. XI. 104-107 ; XIX. 1-5 ; XXX. 175-177 ; XXXIV. 549-552, see under Ābhāsa).

A type of door (M. XXXIX. 28-35, see under Ābhāsa).

A kind of phallus (M. LII. 49, see under Ābhāsa).

Karṇe śālā sabhā madhye chhandam syāch chhandam eva tat |

Tat-tad-madhyāṁśake koshthe yasya syāt tad vikalpakam ||

(Kāmikāgama, XLV. 20, see also XLV. 7, L. 13).

A class of top-chambers (Kāmikāgama, LV. 130, 123-127).

VIGRAHA—An idol, an image, a figure, a form, a shape.

(M. LIV. 180, etc).

Dakṣhiṇa-bhāgāda-kisāleyalli purātana-vigrahagala pratishṭheyam—"set up on the colonnade to the south the ancient images."

(Ep. Carnat. vol. IV. Chāmarajnagar Taluq, no. 86, Roman text, p. 18, line 13, Transl. p. 11).

VIJAYA—A class of storeyed buildings, a type of pavilion and hall, a kind of throne.

A class of two-storeyed buildings (M. XX. 93, 10-15, see under Prāsāda).

A class of pavilions (M. XXXIV. 153, see under Maṇḍapa).

A type of throne (M. XLV. 6, see under Simhāsana)

A pavilion with forty-six pillars :

(Matsya-Purāṇa, chap. 270, v. 10, see under Maṇḍapa).

A class of octagonal buildings :

(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-32, see under Prāsāda)

A type of building (Kāmikāgama, XLV. 50, see under Mālikā).

VITAṆKA—(see Kapota-pālikā)—A dovecot, a moulding of that shape.

“Viṭaṅka is exactly the English ‘fillet’ in its different acceptations; it denotes more generally also gable-edge, battlement.”
Kern.

(J. R. A. S., N. S., vol. VI. pp. 321, 320, note 2).

See further references under Kapota and Kapota-pālikā.

VITASTI—(see under Aṅgula)—A measure, the span, the distance between the tips of the fully stretched thumb and the little finger.

(1) Kanishṭhayā vitastis tu dvā-daśaṅgula uchyate |

(Brahmāṇḍa-Purāṇa, part I, 2nd anuśaṅga-pāda, chap. 7, v. 98).

(2) Three kinds of span (Suprabhedāgama, XXX. 20-23, see under Aṅgula).

VITĀNA-(KA)—A cushion, a canopy.

A canopy of pearls (Ranganath Inscrip. of Sundarapandya, v. 12, Ep. Ind. vol. III. pp. 12, 15).

Cf : ‘Torāṇa-vitāna—canopy (in the shape) of an arch.’

(Cochin plates of Bhaskara Ravivarman, lines, 10-11, Ep. Ind. vol. III. pp. 68, 69).

VIDYĀDHARA—A class of demi-gods, a kind of fairy.

Their images are measured according to the nine tāla (see details under Tāla-māna).

(M. LVIII. 6, other details : 7-14).

VIDHĀNA—An entablature.

(M. XVI. 20, 43, 203, see under Prastara).

VINIYOGA-MANḌAPA—A refectory, a type of pavilion built in the third, fourth or fifth court of the compound of a temple, where refectious or meals are prepared.

(M. XXXII. 8, see under Maṇḍapa).

VIPULĀṆKA—A type of storeyed building, a class of six-storeyed buildings.

(M. XXIV. 19, see under Prāsāda).

VIPULĀKRITIKA—A type of storeyed building, a class of six-storeyed buildings.

(M. XXIV. 52, see under Prāsāda).

VIPRA-KĀNTA—A ground-plan in which the whole area is divided into 729 equal squares.

(M. VIII. 39-40, see under Pada-vinyāsa).

VIPRA-GARBHA—A ground-plan in which the whole area is divided into 576 equal squares.

(M. VII. 33-34, see under Pada-vinyāsa).

VIPRA-BHAKTI—A ground-plan in which the whole area is divided into 841 equal squares.

(M. VII. 43-44, see under Pada-vinyāsa).

VIMĀNA—Etymologically implies an object measured (from root mā) or prepared or made in various ways, a conveyance, a baloon, a heavenly car, a temple, buildings in general, the palace of an emperor, a tower surmounting the sanctuary (garbha-griha) which is made in the centre of the temple.

“A car or chariot (of the gods) sometimes serving as seat or throne, sometimes self-moving and carrying its occupants through the skies; other descriptions make the Vimāna more like a house or palace and one kind is said to be seven stories high; that of Rāvaṇa was called Pushpaka-(vimāna); any car or vehicle; a horse; a palace, the palace of an emperor or supreme monarch.”

Cf. Rajato-vimānaṁ sapta-chakraṁ ratham † (Pet. dict.).

(1) Mānasāra (chap. XVIII., named Vimāna, 1-422):

Vimānas are buildings of one to twelve storeys and are used as residences of gods and men, i.e., the term implies both temples and residential buildings:

Taitilānām dvi-jātinām varṇānām vāsa-yogyakam †

Eka-bhūmi-vimānādi ravi-bhūmy-avasānakam †

(Ibid. 2, 3),

That the term 'Vimāna' implies not temples alone but buildings in general, is clear from the expression 'vimāna-veśman', 'vimāna-sadman', 'deva-vimāna' (god's buildings), etc., which are frequently mentioned (e. g., M. XII. 214).

Further, the general features of all kinds of buildings are described in the chapter (XVIII) which is named Vimāna :

The general comparative measures of different storeys are given (ibid. 12-91).

The three styles, namely, Nāgara, Drāviḍa and Vesara, are described (92-113).

These styles are distinguished generally by the shapes of the stūpis (domes), which are next described (114-171).

A special account of the lupās (pent-roofs) which are apparently very characteristic features of all buildings is given (171-278).

Mukha-bhadras (front porticoes or tabernacles) are also characteristic features of all buildings, large or small, and they are described in detail (279 f).

Spires (stūpi-kīlas) are also described (144-171, 354-417).

Vimānasya tu sarveshām prajāpatyena mānayet |

(M. II. 55, see also III. 5-6, XIV. 426, etc).

Vimāne tri-grīhe vāpi maṇḍapādīni vāstuke |

Grāmādinām cha sarveshām mānayen māna-sūtrakam |

(M. VI. 101-102).

Purusham deva-vimānasya sthāpayet purusheshṭakam |

(M. XII. 214).

A tower ;

Tad-ūrdhve cha vimānam cha vedika-vedikāntakam |

(M. XXII. 57).

Maṇḍape dve vimānam syād ekaṁ vā dvi-talam tu vā |

(M. XXXIV. 221).

- (2) Rāmāyaṇa, I. 5, 16 :

Sarva-ratna-samākīrṇāṁ vimāna-gṛiha-śobhitām ।

Commentary : Vimāna-gṛiham sapta-bhūmi-gṛiham (a seven-storeyed building), and quotes the following from Nighaṇṭu :
Vimano'strī deva-yāne (god's conveyance) sapta-bhumau cha sadmani (seven-storeyed building).

See also the following :

II. 88, 5 : Prāsādāgra-vimāneshu valabhīshu cha sarvadā ।

(See further context under Prāsāda).

II. 2, 16 ; II. 15, 48 ; II. 33, 3 ; II. 57, 18 ; II. 59, 12 ; II. 88, 5 ;
III. 32, 4 ; IV. 50, 30 ; V. 2, 53 ; V. 4, 27 ; V. 6, 1 ; V. 10, 34 ;
V. 12, 14 ; V. 12, 25 ; V. 13, 1 ; V. 53, 19 ; V. 54, 23 ; VI. 24, 10 ;
VI. 39, 21 ; VI. 67, 82 ; VI. 75, 23 ; VI. 75, 40 ; VII. 101, 14.

- (3) Mahābhārata, I. 185, 23 :

Nānā-prakāreṣu vimāneshu ।

- (4) Commentary quotes Medinī (N. 121) : Vinānam vyoma-yāne
sapta-bhūmi-gṛihe' pi chet ।

See the following Koshas also :

- (5) Hema-chandra (Abhidhāna-chintāmaṇi, 89, 190 ; 3, 417).

- (6) Halāyudha (I, 83, etc).

- (7) Amarakosha, (I. 1, 1 ; 4, 3, 36, Pet. Dict.).

The essential parts :

- (8) Shaḍ-varga-sahitam yat tu garbha-gṛiha-samanvitam ।

Āndhārāndhāri-hāroka-khaṇḍa-harmya-viśeshitam ॥

Kūṭa-śālānvitam yat tu pañjaraiś cha samanvitam ।

Tilaka-kshudra-nāsī-yukta-toraṇaiś cha samanvitam ।

Brahma-dvāra-patākādyair āṅgair yuktaṁ vimānakam ॥

(Kāmikāgama, L. 91-93).

A type of quadrangular building :

- (9) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

- (10) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda).

- (11) "There is one other peculiarity common to both Jain and Hindu architecture in the north of India that requires notice. It is the form of the towers or spires called sikras or Vimanas which invariably surmount the cell in which the images are placed." Fergusson.

(Hist. of Ind. and East. Architecture, p. 221).

- (12) A car of the gods (Aśoka's Rock Edicts, no. IV, Ep. Ind. vol. II. pp. 451, 467).

- (13) A shrine and dome (Ranganatha Inscript. of Sundarapandya, v. 3, 8, 10, 22, 30, Ep. Ind. vol. III. pp. 11-17).

- (14) A shrine (Yenamadala Inscript. of Ganapamba, v. 17, Ep. Ind. vol. III. pp. 99, 102).

- (15) "Having perceived that the central shrine of the god of the Tiruviḍaikalī (temple).....which formerly consisted of layers of bricks, had become old and cracked,—the lord of Milaḍu.....pulled down the temple, rebuilt the central shrine and the maṇḍapa of granite, placed on the shrine fine solid pitchers (? dome) of gold, built a surrounding wall and a maṇḍapa in front, and gave a canopy of pearls."

(Fourteen Inscript. at Tirukkovalur, no. K, lines, 5-7, Ep. Ind. vol. VII. pp. 145, 146, 147).

- (16) Prāsāda-mālābhīr alaṅkṛitāṁ dharāṁ vidāryyaiva samut-thitām |

Vimāna-mālā-saḍṛiṣāṇi yatra gṛihāṇi pūrṇṇendu-karāmalāṇi ||

"Here, cleaving asunder the earth, there rise up houses which are decorated with successions of storeys, which are like rows of aerial chariots (and) which are as pure as the rays of the full-moon."

(Mandasor stone Inscript. of Kumaragupta, line 7, C. I. I. vol. III. F. G. I. no. 18, pp. 81, 85).

- (17) ".....a copy of a stone inscription which existed before the sacred vimāna (i. e. the central shrine) had been pulled down."

(Inscrip. of Vanavidyadhara, no. 47, line I,
H. S. I. I. vol. III. p. 100).

- (18) "Vimarasa-nāyakkan caused to be built vimānas with all the necessary characteristics for the god and goddesses at Ponnudukki."

(Ep. Carnat. vol. XII. Tumkur Taluq, no. 19,
Transl. p. 6, para 2).

- (19) "The vimāna (of the temple of Paramēśvara at Gudimallam) has the so-called gaja-prishṭhākṛiti shape, (i.e., like the back of an elephant, see plate c-b, facing the page 104, Ind. Ant. vol. XL.); but a close study of the plan and sections, given in the accompanying plate (referred to above), warrant the conclusion that the architect had distinctly in view the shape of the liṅga (Phallus of Śiva); and hence the vimāna might better be styled a liṅgākṛiti-vimāna."

"The gajapriṣṭhākṛiti-vimāna is found only in Śaiva temples, e.g., the Dharmēśvara temple at Manimaṅgalam, the Śaiva temples at Sumangalam, Peṇṇagaram, Bhāra-dvājāśrama near Arcot, Tiruppulivanam, Kōnnūr (near Madras), vaḍa Tirumullaivāyil, etc., etc."

(Five Bana Inscrip. at Gudimallam, Ind. Ant.
vol. XL. p. 104, line 6, note 2).

- (20) Nirmiśi prākāra-svarṇa-kalaśa-yukta-gopura-vimāna-sahitam |
"Created the Chāmarājeśvara temple together with its precincts, gopura adorned with golden Kalaśas, and tower."

(Ep. Carnat. vol. IV. Chāmarājnagar Taluq,
no. 86, Roman text, p. 18, line 8-9 f,
Transl. p. 11).

(21) " Vimana—The tower of a shrine." Rea.

(Chalukyan Architecture, Arch. Surv.
new. Imp. series, vol. XXI. p. 40).

VIMĀNA-CHCHHANDAKA—A class of buildings.

A type of building which is twenty-one cubits wide, has seven storeys and latticed windows :

(1) Bṛihat-saṁhitā (chap. LVI. 22, J. R. A. S., N. S., vol. VI. p. 319,
see under Prāsāda).

(2) Matsya-Purāṇa (chap. 269, v. 28, 32, 33, 47, 53, see under
Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 29, see under Prāsāda).

VIVĀHA-MAṆḌAPA—(see Maṇḍapa)—A pavilion erected for the wedding ceremonies.

(Skanda-Purāṇa, Māheśvara-khaṇḍa-
prathama, chap. 24, v. 1-67).

VIVṚITA—A type of storeyed building, a class of the nine-storeyed buildings.

(M. XXVII. 20-22, see under Prāsāda).

VIŚĀLA-(KA)—A type of building, a class of pavilions, a type of hall.

A type of rectangular building :

(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

A pavilion with 100 columns (Suprabhedāgama, XXXI. 104, see
under Maṇḍapa).

A class of buildings (Kāmikāgama, XLV. 41, see under Mālikā).

A hall with thirty-eight pillars (Matsya-Purāṇa, chap. 270, v. 11,
see under Maṇḍapa).

VIŚVA-KĀNTA—A type of storeyed building.

A class of five-storeyed buildings (M. XXXIII. 16-18, see under
Prāsāda).

A class of nine-storeyed buildings (M. XXVII. 27-33, see under
Prāsāda).

VISVEŚA-SĀRA—A ground-plan in which the whole area is divided into 900 equal squares.

(M. VII. 45-46, see under Pada-vinyāsa).

VISHĀṆA-(KA)—The horn, the tusk, the wing of a building.

Vishāṇaka-samāyukto nandanah sa udāhṛitah ।

‘That (prāsāda) is called Nandana which is furnished with a vishāṇaka (wing)’.

(Matsya-Purāṇa, chap. 269, v. 33).

VISHKAMBHA—A post, a pillar, the prop or beam, the bolt or bar of a door, the diameter of a circle, the length or width.

(1) Harṃya-pādasya vishkambhaṃ samam mañjūsha-viśtrītiḥ ।

‘The length of the vault is equal to the width at the foot of the mansion.’

(M. XII. 29).

(2) Dvārasyārdhena vishkambhaḥ—‘half of the door gives the width’ (Bṛihat-saṃhitā, LIII. 24).

Sāṣṭāmśo vishkambho dvārasya dvi-guṇa uchhrāyaḥ ।

(Ibid. v. 25, see J. R. A. S., N. S., vol. VI. p. 284, note 3).

(3) Teshām āyāma-vishkambhāḥ sanniveśāntarāṇi cha ॥

Kṛitrimānām cha durgāṇāṃ vishkambhāyāmam eva cha ।

Yojanād arddha-vishkambham aṣṭa-bhāgādhikāyatam ॥

(Brahmaṇḍa-Purāṇa, part 1, 2nd. anu-shaṃga-pāda, chap. 7, v. 94, 106).

(4) Chatur-daṇḍāvakṛiṣṭaṃ parikhāyāḥ śaḍ-daṇḍochchhritam
avaruddhaṃ tad-dvi-guṇa-vishkambhaṃ khātād vapraṃ
kārayet ।

Vaprasopari prākāraṃ vishkambha-dvi-guṇotsedham ।

Antareshu dvi-hasta-vishkambhaṃ pārśve chaturguṇāyāmam
anuprākāraṃ aṣṭa-hastāyatam deva-pathaṃ kārayet ।

(Kauṭīliya-Arthaśāstra, chap. XXIV. paras 3, 5, 10, pp. 51, 52).

VISHṆU-KĀNTA—A class of storeyed buildings, a type of column, a type of gate-house, a kind of phallus, a jewel.

A class of four-storeyed buildings (M. XXII. 3-12, see under Prāsāda).

A jewel (M. XII. 90, etc).

An octagonal column with eight minor pillars (M. xv. 20, 245, see under Stanibha).

A gate-house with sixteen towers (M. XXXIII. 557, see under Gopura).

A kind of phallus (M. LII. 154, see Liṅga).

VISHṆU-GARBHĀ—(see under Garbha-nyāsa)—A kind of foundation prescribed for the Viṣṇu-temples.

(M. XII. 141).

VIHĀRA—A Buddhist monastery, a convent, a temple.

(1) Prāg-Gaṅgeśvara-sannidhau.....chakre-dārunayam
vihāram amalam Śrī-Lokanāthāspadam |

“Made a spotless vihāra of wood, an abode for the Lord of the world, in the vicinity of the Gaṅgeśvara (temple).”

(Arigom Sarada Inscip. v. 2, Ep. Ind.
vol. IX. p. 302).

(2) Vihāro nava-khaṇḍa-maṇḍala-mahī-hāraḥ kṛito'yaṁ tayā
tāriṇyā vasudhārayā nanu vapur vibhraṇyālainkṛitaḥ |

Yam dṛiṣṭvā pratichitra-śilpa-rachanā-chāturyya-sīmā-
śrayam gīrvāṇaiḥ sudṛiṣam cha vismayam agād viśva-
karmāpi saḥ ||

“This vihāra, an ornament to the earth, the round of which consists of nine segments, was made by her, and decorated as it were by Vasudhārā herself in the shape of Tāriṇī, and even the Creator himself was taken with wonder when he saw it accomplished with the highest skill in the applying of wonderful arts and looking handsome with (the images of) gods.”

(Sarnath Inscip. of Kūmaradevi, v. 21,
Ep. Ind. vol. IX. pp. 325, 327).

(3) “Throughout this work the term Vihāra is applied only to monasteries, the abodes of monks or hermits. It was not, however, used in that restricted sense only, in former times, though it has been so by all modern writers. Hiouen

Thsang, for instance, calls the great tower at Buddh Gaya a vihāra, and describes similar towers at Nalanda, 200 and 300 feet high, as vihāras. The Mahawanso also applies the term indiscriminately to temples of a certain class, and to residences. My *impression* is that all buildings designed in storeys were called vihāras (?), whether used for the abode of priests or to enshrine relics or images. The name was used to distinguish them from stupas or towers, which were relic shrines, or erected as memorials of places or events, and never were residences or simulated to be such, or contained images, till the last gasp of the style, as at Kholvi. At present this is only a theory."

(This is a false *impression*: it is not substantiated by literary or archæological evidences).

Like the chaityas, "these (Viharas or monasteries) resemble very closely corresponding institutions among Christians. In the earlier ages they accompanied, but were detached from, the chaityas or churches. In later times they were furnished with chapels and altars in which the service could be performed independently of the Chaitya halls, which may or may not be found in their proximity." Fergusson.

(Hist. of Ind. and East. Arch. pp. 130, note 1, 51).

For the photographic views and architectural details of the existing vihāras see Fergusson :—

Diagram explanatory of the arrangement of a Buddhist vihāra of four storeys in height (p. 134, fig. 67, 66).

Ajunta Vihāras (p. 154-155, fig. 83, 84, 85).

Plan of the great Vihāra at Bagh (p. 160, fig. 87).

Plan of Dehrwarra at Ellora (p. 163, fig. 88).

Plan of Monastery at Jamalgi (p. 171, fig. 92).

Plan of Monastery at Takht-i-Bahi (p. 171, fig. 93).

Plan of Ionic Monastery at Sha Dehri (p. 176, fig. 96).

(4) See Buddhist cave temples (Arch. Surv. new Imp. series, vol. iv. plate XXVII).

VIHĪTA—An architectural ornament, a moulding, a moulding of the upper part of a column.

(M. xv. 78, see the lists of mouldings under Stambha).

VĪNĀ—A flute, a carving on the chariot.

(M. XLIII. 163, etc).

VĪTHI(-Ī)—A road, a way, a street, a market-place, a stall, a shop, a terrace.

Madhya-rathyaṅṛitā vithī samam evaṁ vidhiyate ।
 Mukhyā vithī dvi-pakshā syād gṛiha-tāraṁ tri-daṇḍakam ।
 Evaṁ bāhya-vithī syād antar-vithir ihochyate ।
 Paksha-yuktā tu vithī syāt paksha-hīnaṁ tu mārgakam ।
 Tri-chatush-paṅcha-daṇḍaṁ vā vithīnāṁ vistrītir bhavet ।
 Shaṭ-saptāśṭa-daṇḍaṁ vā nanda-paṅktīśa-bhānum vā ।
 Evaṁ tu svastika-vithī lāṅgalākāravād bhavet ।
 Antar-vithī chaika-pakshā bāhya-vithī dvi-pakshakā ।
 Paritas tu mahā-vithir vithir eshā dvi-pakshayuk ।
 Vithīnāṁ pārśvayor deśe vithikādyair alaṅkṛitam ।

(M. ix. 101, 104, 191, 196, 199, 200, 338, 396, 477, 529, see also 99, 136, 184-187, 197, 201, 203, 206, 324, 339, 345, 347, 352, 426, 431, 463, 519).

Pāda-daṇḍaṁ samārabhya pāda-pāda-vivardhitam ।
 Syād ekā-daśa-daṇḍāntaṁ vithī-mānam ihāgame ॥
 Mārga-mānaṁ tu tāvat syān na dvāraṁ vithikāgrake ।

(Kāṇikāgama, xxv. 4, 5).

VĪTHIKĀ—A gallery, a picture-gallery, a road, a narrow street, a lane.

(1) Śālāto yas tṛtīyāṁśas tena kāryā tu vīthikā ।

(Kiraṇākhyā-Tantra, see Bṛihat-saṁhitā below).

(2) Śālā-tri-bhāga-tulyā cha kartavyā vīthikā bahiḥ ।

(Viśvaka, see Bṛihat-saṁhitā below).

(3) Śālā-tri-bhāga-tulyā kartavyā vīthikā bahir-bhavanāt ।

“ Outside the dwelling one should make a gallery, being in width a third part of the hall. ”

(Bṛihat-saṁhitā, LIII. 20, J. R. A. S., N. S., vol. VI. p. 283, note 2).

(4) Asmāt tu chatū-rathyāgrād āvṛitā vīthikā tataḥ ।

Tat-paiśācha-pade deśe vāvṛitā vīthikā bhavet ।

Antaś-chatuṣ-padaṁ madhye vīthikāgram chatur-diśi ।

Vīthinām pārsvayor deśe vīthikādyair alaṅkṛitam ।

(M. IX. 337, 434, 478, 529, see also 323, 334-336).

VĪRA-KAṆṬHA—(see Vira-gala)—A warrior's neck, a part of the column, a monument (Suprabhedāgama, xxxi. 59, • see under Stambha).

VĪRA-KARṆA—A warrior's ear, a part of the column, a monument.

(M. xv. 49, 81, 142).

VĪRA-KĀṆḌA—An upper part of the column.

Tri-bhāgo maulikotsedhaḥ vīra-kāṇḍād upary-adhaḥ ॥

Vīra-kāṇḍāvadhi kshepya tad-ūrdhve nakra-paṭṭikā ॥

(Kāmikāgama, Lv. 62, 111).

VĪRA-GALA—(see Biragala)—A warrior's neck, a monument, a memorial.

A monumental stone (Ind. Ant. vol. ix. p. 96, c. 2, line 10).

A stone erected in memory of a fallen warrior (Chalukyau Architecture, Arch. Surv. new. Imp. series, vol. xxi. p. 40).

VĪRA-PATṬA—The front plate, the diadem, of heroes forming part of a crown.

- (1) “ (These pearls) were strung on two strings (vaḍam) on both sides of the front plate (vīra-paṭṭa, literally the diadem of heroes, ‘this ornament forms part of a crown,’ vol. II. p. 242, note 1.) ”

(Inscrip. of Rājendra Chola, no. 8, para 25,
H. S. I. I. vol. II. p. 90).

- (2) “ (Given to the image of Ardha-nārīśvara) one front-plate (vīra-paṭṭa), weighing,—inclusive of sixteen neruñji (a kind of thistle) flowers, made of gold,—four karanju and three mañjādi, and worth three kāśu. ”

“ On (it) were strung one hundred and eleven pearls, viz., old pearls, round pearls, roundish pearls, polished pearls, small pearls, ambumudu, crude pearls, śappatti and śakkattu. ”

(Inscrip. of Rājraja, no. 39, para 9, H. S. I. I.
vol. II. p. 166).

- (3) “ One front-plate (vīra-paṭṭa), laid (round the head of the image of Kshetrapāla and consisting of) seven mañjādi of gold. ”

(Inscrip. of Rājendra Chola, no. 43, para 5,
H. S. I. I. vol. II. p. 173).

- (4) “ One diadem (vīra-paṭṭa), made for the lord of the Śrī-Rāja-rājeśvara temple..... ”

(Inscrip. of Rājraja. no. 59, para 22, H. S. I. I.
vol. II. p. 242).

VĪRA-ŚĀSANA—(see Biragala and Vira-gala)—A monument, a memorial.

VĪRĀSANA—A throne, a type of pavilion.

A kind of coronation throne (M. XLV. 41, see under Simhāsana).

A pavilion with twenty columns (Suprabhedāgama, XXXI. 102, see
Maṇḍapa).

VRITA(-TTA)—A circular object, a kind of column, a type of building, a class of pavilions.

Dvā-trimśatā tu madhye pralinako vṛitta iti Vṛittah ।

(Bṛihat-saṁhitā, LIII. 28, see under Stambha)-

A type of building which is circular in shape, has one storey and one cupola. According to Kern's interpretation it is dark in the interior (añjanarūpa, Varāha-mihira ; sandhyākāra, Kāśyapa) :

- (1) Bṛihat-saṁhitā (chap. LVI. 28, J. R. A. S., N. S., vol. VI. p. 320, note 1, see under Prāsāda.)
- (2) Matsya-Purāṇa (chap. 269, v. 29, 49, 53, see under Prāsāda).
- (3) Bhavishya-Purāṇa (chap. 130, v. 30, see under Prāsāda).

A type of pavilion (maṇḍapa) :

- (4) Suprabhedāgama (chap. XXX. 100, 102 where it is called Jayabhadra, see under Jaya-bhadra).
- (5) Cf. "Within this and rising from a ledging of cut stone 4 feet high and 3 broad, stand the walls of the temple, a perfect circle about 20 feet high and 2 thick, with a handsome cornice of brick encircling the top. The whole appears to have been coated with fine pilaster, small parts of which still adhere. I examined closely but could not discover the smallest appearance of its ever having had a roof." Lieut. Fagan.

(An account of the ruins of Topary, Ceylon Govt. Gazette, Aug. 1, 1820, Ind. Ant. vol. XXXVIII. p. 110. c. 1, para 1, line 24).

VRIDDHA—A finial, a spire, the top-part of a building.

(M. XVII. 126, see under Śikhā).

VRISHA-(BHA)—The bull, the riding animal of a god, a type of building.

The riding animal of Śiva, description of his image (M. LXII. 2-73, see Vāhana).

A type of building which has one storey, one turret (śṛiṅga), is round everywhere and twelve cubits wide :

- (1) Bṛihat-saṁhitā (chap. Lvi. 26, J. R. A. S., N. S., vol. vi. p. 319, see under Prāsāda).
- (2) Matsya-Purāṇa (chap. 269, v. 30, 36, 44, 45, 53, see under Prāsāda).
- (3) Bhaviṣya-Purāṇa (chap. 130, v. 33, see under Prāsāda).

A type of oval building :

- (1) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāsāda).
- (2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

VRISHABHĀLAYA—A detached building near the gate of a temple where the bull (nandin) is installed.

Prākāra-dvāra-sarveshām kalpayed vṛishabhālayam ।

Vṛishabhasyopari-bhāge tu kalpayed bali-pīṭhakam ।

(M. xxxii. 98-99).

VRISHA-MANḌAPA—A pavilion where the Nandin or bull is installed.

Suprabhedāgama (xxx. 96, 98, see under Maṇḍapa) and compare :

Vṛishasya maṇḍapam tatra chatur-dvāra-samāyutaṁ ।

(Ibid. xxx. 133).

VETRA—The cane, a stick, an architectural ornament, a moulding.

A moulding of the diadem (makuṭa) (M. xlix. 99-100).

A moulding of the bedstead (M. xlv. 41).

An ornament of the throne (M. xlv. 162, 188).

VEDI-(KĀ)—Originally a hall for reading the Vedas in, an altar, a stand, a basis, a pedestal, a bench, a kind of covered verandah or balcony in a courtyard, a moulding, 'bands or string-courses carved with rail-pattern.'

- (1) Sālāntam vedikordhve tu yuddhārtham kalpayet sudhiḥ ।

(M. ix. 364).

A moulding of the column :

Grīva-tuṅgam tridhā bhajyam ekāṁśe vedikonnatam ।

(M. xv. 105).

Ūrdhve pādodaye bandhaṁ bhāgam ekāṁśa-vedikam ।

(M. XIX. 99).

The portion above the neck-part of a building (M. XXII. 50,
54, 57, etc).

The altar or dais (M. LXX. 29, 35, etc).

Kuryāt sarvaṁ vedikāṁ bhadra-yuktam ।

(M. XIX. 180).

- (2) Tri-chūlī vaiśya-śūdrāṇāṁ pañcha-sapta mahī-bhṛitām ।
Brāhmaṇāṇāṁ tathaiva syur ekādaśa tu vedikāḥ ॥

It should be noticed that 'vedikā' and 'chūlī' refer to the
same object.

(Kāmikāgama, XXXV. 60).

The basement :

Prāsāda-bhūṣhaṇaṁ vakshye śrūyatām dvija-sattamāḥ ।

Syāt pāda-prastaraṁ grīvā varge mūle tu vedikā ॥

(Ibid. LV. 1).

- (3) Veditkeyaṁ tu sāmānyā kuṭṭimānāṁ prakīrtitā ।

Pratikramasya chotsedhe chatur-vimśati bhājite ॥

Vedikā-prastara-samaṁ śaḍ-aṁśīkṛitya bhāgaśaḥ ।

Ekāṁśaṁ prati-paṭṭam syād aṁśābhīyam antarībhavet ॥

(Vāstu-vidyā, ed. Śāstri, IX. 19, 23).

- (4) Kāñchanair bahubhiḥ stambhair vedikābhiḥ cha śobhitaḥ ।

(Rāmayaṇa, VI. 3, 18, etc).

- (5) (Nalinīm) mahā-maṇi-śilā-paṭṭa-baddha-paryanta-
vedikāṁ ।

(Mahābhārata, II. 3, 32, etc).

- (6) Athātaḥ sampravakshyāmi pratishṭhā-vidhim uttamam ।

Kuṇḍa-maṇḍapa-vedīnāṁ pramāṇaṁ cha yathā-kramam ॥

Prāsādasyottare vāpi pūrve vā maṇḍapo bhavet ।

Hastān shoḍaśa kurvīta daśa dvā-daśa vā punaḥ ॥

Madhye vedikayā yuktaḥ parikshiptaḥ samantataḥ ।

Pañcha-saptāpi chaturah karān kurvita vedikām ॥

(Matsya-Purāṇa, chap. 264, v. 1, 13, 14 ; see
also chap. 269, v. 13, 18).

From the position and measures given here to the vedi or
vedikā, it appears to imply some platform other than the
pedestal or throne of the idol.

(7) Tad-ūrdhvaṁ tu bhaved vedī sakaṇṭhā mānasārakam ॥

Ūrddhvaṁ cha vedikā-mānāt kalāsam parikalpayet ॥

(Agni-Purāṇa, chap. 42, v. 17, 18).

(8) Maṇḍapam cha su-vistṛṇam vedikābhir manoramam ॥

Tan-madhye maṇḍapam kṛtvā vedīm tatra su-nirmalām ॥

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathama,
chap. 24. v. 2, Vaishṇava-khaṇḍa-dvitiya,
chap. 25, v. 26).

(9) See specimens of Jaina sculptures from Mathura (Plate III,
Ep. Ind. vol. II. p. 319, last para).

(10) Hathī cha puvādo hathinaṁ cha uparimā hethimā cha veyikā—
“ the elephants and, before the elephants, the rail-mouldings
above and below.”

(Karle Inscip. nos. 3, 17, 18, Ep. Ind. vol. VII.
pp. 51, 63-64).

(11) Chānyāny-ābhānti dīrggha-valabhiṁ sa-vedikām ।

“ And other long buildings on the roofs of the houses, with
arbours in them, are beautiful.”

(Mandasor stone Inscip. of Kumaragupta,
lines 6-7, C. I. I. vol. III. F. G. I.
no. 18, pp. 81, 85).

(12) Eshā bhāti kulāchalaiḥ parivṛitā prāleya-saṁsarggibhir vvedi
meru-śileva kāñchana-mayī devasya viśrāma-bhūḥ ।

Śubhraiḥ prānta-vikāsi-paṅkaja-dalaiḥ ity-ākalayya svayam
raupyam padman achīkarat paśupateḥ pūjārtham aty-ujjva-
lam ॥

“ Thinking that this throne on which the deity rests, golden like mount meru, was surrounded by the imperishable (seven) primeval mountains covered by snow, (the king) himself caused an exceedingly resplendent silver lotus with brilliant wide opened petals to be made for the worship of Paśupati.”

“ (The poet tries to prove that the lotus resembled the shrine of Paśupati. As the latter is of gold, so the centre also of the lotus is golden, and as the temple is surrounded by snowy mountains, so the petals of the lotus are made of silver).”

(Inscrip. from Nepal, no. 15, of Yaya-deva, v. 25,
Ind. Ant. vol. ix. pp. 179, 182).

(13) “ Vēdi (bedi)—Hall for reading the Vedas in.”

(Vincent-Smith, Gloss. to General Cunningham’s
Arch. Surv. Reports).

(14) See Cunningham, Arch. Surv. Reports (vol. xvii. plate xxxi,
Buddhist railings).

(15) “ Veyika, which, as well as ‘vedikā’ and ‘vetikā’ in other Buddhist inscriptions, stands for Sanskrit ‘vedikā’, does not mean altar, dais, etc., but bands or string-courses carved with rail-pattern; compare Mahāvaiśo, 228.” Dr. Burgess.

(Karle Inscrip. no. 3, Arch. Surv. new Imp. series,
vol. iv. p. 90, note 3; see also nos. 15,
16; Kshatrapa Inscrip. no. 3).

(16) “ These (rails, ?vēdi) have recently been discovered to be one of the most important features of Buddhist architecture. Generally they are found surrounding Topes, but they are also represented as enclosing sacred trees, temples and pillars, and others objects.” Fergusson.

(Hist. of Ind. and East. Arch. p. 50).

See the photographic views and architectural details of the following Rails in Fergusson :

Buddh Gaya Rail (p. 86, figs. 25, 26).

Rail at Bharhut (p. 88, figs. 27).

Rail at Sanchi (p. 92-93, figs. 29, 30, 31).

Rail in Gautamiputra cave (p. 94, fig. 32).

VEDI-KĀNTA-(KA)—A type of storeyed building, a class of four-storeyed buildings.

(M. XXII. 58-59, see under Prāsāda).

VEDI-BANDHA—The pedestal, the base, the basement.

Prāsādaṁ nirgataṁ kāryaṁ kapotaṁ garbha-mānataḥ ।

Ūrdhvaṁ bhittī-uchchhrāyāt tasya mañjarīm tu prakalpayet ॥

Mañjaryāś chārdha-bhāgena śuka-nāsaṁ prakalpayet ।

Ūrdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha ॥

(Viśvak, 6, 767, J. R. A. S., N. S., vol. VI.

pp. 421, 320, note 2).

These lines are identical in the Matsya-Purāṇa (chap. 269, v. 11-13).

VEDI-BHADRA—One of the three classes of pedestals, the other two being Prati-bhadra and Mañcha-bhadra. It has four types differing from one another in the addition or omission of some mouldings and in height.

(M. XIII. 27-53, see the lists of mouldings under Upapīṭha).

VEŚANA—An entrance, a gate, a gateway, a band, an architectural moulding.

Eka-dvi-tri-daṇḍaṁ vā chāntarālasya veśanaṁ syāt ।

Harmya-vaśād upa-veśanaṁ yuktam ।

(M. XIX. 191, 187).

A band in connection with joinery (M. XVII. 139).

Cf. Ūrdhva-kūṭa-veśanaṁ ।

(M. XX. 72).

.....bhittī-vistāram eva cha ।

Śeṣaṁ tad-garbha-gehaṁ tu madhya-bhāge tu veśanaṁ ।

(M. XXXIII. 333-334, see also 488).

In connection with chariots : Kukshasya veśanam ।

(M. XLIII. 14).

In connection with the phallus :

Līṅga-tuṅga-viśeṣam syād veśanam tan nayet budhaḥ ।

(M. LII. 313).

VESARA—A style of architecture, once prevailing in the ancient Vesara or Telugu country.

(See details under Nāgara).

VAIJAYANTIKA—A type of building, a class of single-storeyed buildings.

(M. XIX. 166, see under Prāsāda).

VAIRĀJA—A class of buildings, square in plan and named as follows : (1) Meru, (2) Mandara, (3) Vimāna, (4) Bhadra, (5) Sarvato-bhadra, (6) Ruchaka, (7) Nandika, (8) Nandi-varddhana and (9) Śrīvatsa.

(1) Agni-Purāṇa (chap. 104, v. 11, 14-15, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 24-25, see under Prāsāda).

VAIŚYA-GARBHA—(see Garbha-nyāsa)—A kind of foundation prescribed for the buildings of the Vaiśyas.

(M. XII. 162, see under Garbha-nyāsa).

VYAJANA—A fan, an account of its architectural details.

(M. I. 46, 97-110, see Bhūṣaṇa).

VYAYA—One of the six Varga-formulas, an architectural measure, the name of a year.

(See details under Shaḍ-varga).

(1) Śrīmach-Chhālī-śakābdake cha galite nāgābhra-bāṇemḍubhiś chābde sad-vyaya-nāṁni chaitra-sita-shaṣṭhyāṁ saumya-vāre vṛiṣhe ।

“ And in the excellent year named Vyaya.....”.

(Karkala Inscript. of Bhairava II, v. 6, line 7, Ep.

Ind. vol. VIII. pp. 131, 134, 124).

Śāli-vāhana-śaka-varsha (1508) neyā vyaya-saṁvatsarada |

“ In the Śālivāhana śaka year which corresponded to the Vyaya saṁvatsara.....”

(Ibid. line 9).

(2) “ When the year of the glorious era called Śālisaka, having the excellent name of Vyaya and to be expressed in words by the elephants, the sky, the arrows, and the moon, had expired.....”

“ The month Chaitra of the Vyaya saṁvatsara, which was the year of the Śrī-Śālivāhana Śaka 1508.”

(Śāsana of the Jaina temple at Karkala, Ind. Ant. vol. v. p. 43. c. 1, lines. 23, 32).

VYĀGHRA-NĪDA—The cage for a domesticated tiger, included in the articles of furniture.

(M. L. 55, 251-269, see under Bhūshana).

VYĀLA-TORAṆA—(see Torana)—An arch marked with the leograph. Tataḥ samabhyunnata-pūrvva-kāyas tenādhirūḍhaḥ sa narādhipena |

Samutpatann uttama-sattva-vegah khe toraṇa-vyāla(ka)-vaddha bhāse ||

(Jātakamālā, Śarabha-jātaka, xxv. 22, v. 19, ed. Kern, p. 165).

Ś

ŚAKTI—Power, energy, capacity, strength, female divinity, the female deities in general.

Mānasāra (chap. LIV., named Śakti, 1-195) :

Sarasvatī or goddess of learning, Lakshmi or goddess of wealth and fortune, Mahī or the earth goddess, Maṇonmanī or goddess of love, Sapta-mātri or the seven goddesses collectively so called, and Durgā are the different phases of Śakti (lines 2-4).

Of these, Laksmī is distinguished into Mahā or the great Lakshmī and Sāmānyā or the ordinary Lakshmī, the latter being installed in all family chapels (63-64). The seven goddesses consist of Vārāhī, Kaunārī, Chāmūṇḍī, Bhairavī, Māhendrī, Vaishṇavī, and Brahmāṇī (126-127).

These seven goddesses are measured in the nine tāla system (128); all other female deities are measured in the ten tāla system (38-34). (Details of these measures will be found under Tāla-māna).

The sculptural details include the measures of the limbs, and the poses; and the ornaments and features of each of these female deities are described in detail (4-128, 132-195).

Cf. Mātri-gaṇaḥ kartavyaḥ sva-nāma-devānurūpākṛita-chihnaḥ
(Bṛihat-saṁhitā, LVIII. 56).

SAKTI-DHVAJA—A moulding of the column.

(M. xv. 77, see lists of mouldings under Stambha).

ŚAṆKU—A stake, a peg, a post, a pole, a measuring-rod, the gnomon by means of which the cardinal points are ascertained for the orientation of buildings (see details under Dvāra).

(1) Mānasāra (chap. vi., named Śaṅku, 1-120):

Rules are laid down on the principles of dialling and for ascertaining the cardinal points by means of a gnomon. The gnomon is made of some particular wood (lines 10-12, 106-108). It may be 24, 18, or 12 aṅgulas in length and the width at the base should be respectively 6, 5, and 4 aṅgulas (13-22). It tapers from bottom towards the top (14). The rules are described (23-88); but they are more explicit in the quotations given below. As regards the principles of dialling, each of the twelve months is divided into groups of ten days each, and the increase and decrease of shadow (or days, as stated by

Vitruvius, see below) are calculated in these several parts of the different months.

Pegs (khāta-śaṅku) are stated to be posted in the foundations (110-118).

(2) Sūrya-siddhānta (chap. III. v. 1, 2, 3, 4) :

“ On the surface of a stone levelled with water or on the levelled floor of the Chunam work, describe a circle with a radius of a certain number of digits. Place the vertical gnomon of 12 digits at its centre and mark the two points where the shadow (of the gnomon) before and after noon meets the circumference of the circle ; these two points are called the east and the west points (respectively). Then draw a line through the Timi (fish) formed between the (said) east and west points and it will be the north and south line or the Meridian line. ”

(To draw a line perpendicular to and bisecting the line joining two given points, it is usual to describe two arcs from the two given points as centres with a common radius, intersecting each other in two points : the line passing through the intersecting points is the line required. In this construction the space contained by the intersecting arcs is called ‘ Timi,’ a fish, on account of its form).

“ And thus, draw a line through the Timi formed between the north and the south points of the Meridian line : this line would be the east and west line. ”

“ In the same manner, determine the intermediate directions through the Timis formed between the points of the determined directions (east, south, etc). ”

(3) The Siddhānta-śiromaṇi (chap. 7, v. 36-39) refers to the “ rules for resolving the questions on directions ” by means of a gnomon. But it does not apparently deal with the cardinal points we are discussing here.

- (4) The *Līlāvati* (part 2, chap. 2, section 4) lays down a few rules for ascertaining the shadow of the gnomon of 12 digits as well as the height of the lamp by which the shadow is caused in this case instead of by the sun. But it has no specific reference to the cardinal points.
- (5) See Rām Rāz (*Ess. Arch. of Hind.* pp. 19-20).
- (6) Rev. Kearns gives some extracts from *Myen* (Maṇa) (*Ind. Ant.* vol. v. p. 231):

Rule I.

“Stand with the sun to your right, join your hands horizontally—reject the thumbs—erect the index-finger from the middle. If the shadow of the erect finger extends to the outer edge of the finger next adjacent—to the index finger of the left hand—it denotes 48 minutes past sunrise, and so on.”

When the sun has passed the meridian, the position must be altered accordingly.

Rule II.

“Take a straw eleven fingers in length, place it on the ground, bend it, raising one part to serve as a gnomon, the gnomon being erected against the sun, east or west of the meridian. The height of the gnomon is found by raising the end of the bent portion no higher than suffices exactly to throw its shadow to the extreme point of the recumbent portion of the remainder of the straw. The gnomon so found gives the time of day. Ascertain how many fingers it contains: the sum is the time in Indian hours.”

- (7) The details given above may be compared for further knowledge of the subject with those quoted below from Vitruvius:

“Thus are expressed the number and names of the winds and the points whence they blow. To find and lay down their situation we proceed as follows:—

“Let a marble slab be fixed level in the centre of the space enclosed by the walls, or let the ground be smoothed or

levelled, so that the slab may not be necessary. In the centre of this plane, for the purpose of marking the shadow correctly, a brazen gnomon must be erected. The Greeks call this gnomon *skiatheras*."

"The shadow cast by the gnomon is to be marked about the fifth anti-meridional hour and the extreme point of the shadow accurately determined. From the central point of the space whereon the gnomon stands, as a centre, with a distance equal to the length of the shadow just observed, describe a circle. After the sun has passed the meridian, watch the shadow which the gnomon continues to cast till the moment when its extremity again touches the circle which has been described. From the two points, thus obtained in the circumference of the circle, describe two arcs intersecting each other and through their intersection and the centre of the circle first described draw a line to its extremity: this line will indicate the north and south points."

"One-sixteenth part of the circumference of the whole circle is to be set out to the right and left of the north and south points and drawing lines from the points thus obtained to the centre of the circle, we have one-eighth part of the circumference for the region of the north, and another eighth part for the region of the south. Divide the remainders of the circumference on each side into three equal parts and the divisions or regions of the eight winds will be then obtained: then let the directions of the streets and lanes be determined by the tendency of the lines which separate the different regions of the winds.....

"Inasmuch as the brevity with which the foregoing rules are laid down may prevent their being clearly understood, I have thought it right to add for the clearer understanding thereof two figures.....The first shows the precise

regions whence the different winds blow, the second, the method of disposing the streets in such a manner as to dissipate the violence of the winds and render them innoxious."

"Let A be the centre of a perfectly level and plane tablet whereon a gnomon is erected. The ante-meridional shadow of the gnomon being marked at B, from A, as a centre with the distance A B, describe a complete circle. Then replacing the gnomon correctly, watch its increasing shadow, which after the sun has passed his meridian, will gradually lengthen till it become exactly equal to the shadow made in the forenoon, then again touching the circle at the point C, from the points B and C, as centres, describe two arcs cutting each other in D. From the point D, through the centre of the circle, draw the line E F, which will give the north and south points. Divide the whole circle into sixteen parts. From the point E, at which the southern end of the meridian line touches the circle, set off at G and H to the right and left a distance, equal to one of the said sixteenth parts, and in the same manner on the north side, placing one foot of the compasses on the point F, mark on each side the points I and K, and with lines drawn through the centre of the circle, join the points G K and H I, so that the space from G to H will be given to the south wind and its region; that from I to K to the north wind. The remaining spaces on the right and left are each to be divided into three equal parts; the extreme points of the dividing lines on the east sides, to be designated by the letters L and M: those on the west by the letters N O: from M to O and from L to N draw lines crossing each other: and thus the whole circumference will be divided into eight equal spaces for the winds. The figure thus described will be furnished with a letter at each angle of the octagon."

(Vitruvius, Book I, chap. vi).

“It is clearly by a divine and surprising arrangement, that the equinoctial gnomons are of different lengths in Athens, Alexandria, Rome, Placenza and in other parts of the earth. Hence the construction of dials varies according to the places in which they are to be erected: for from the size of the equinoctial shadow, are formed analemmata, by means of which the shadows of gnomons are adjusted to the situation of the place and the lines which mark the hours. By an analemma is meant a rule deduced from the sun's course and founded on observation of the increase of the shadow from the winter solstice, by means of which, with mechanical operations and the use of compasses, we arrive at an accurate knowledge of the true shape of the world.”

(Book IX, chap. iv).

“From the doctrines of the philosophers above mentioned, are extracted the principles of dialling and the explanation of the increase and decrease of the days (shadows in the *Mānasāra*) in the different months. The sun at the times of the equinoxes, that is, when he is in Aries or Libra, casts a shadow in the latitude of Rome equal to eight-ninths of the length of the gnomon. At Athens the length of the shadows is three-fourths of that of the gnomon; at Rhodes five-sevenths; at Tarentum nine-elevenths; at Alexandria three-fifths: and thus at all other places the shadows of the gnomon at the equinoxes naturally differ. Hence in whatever place a dial is to be erected, we must first obtain the equinoctial shadow. If, as at Rome, the shadow be eight-ninths of the gnomon, let a line be drawn on a plane surface, in the centre whereof is raised a perpendicular thereto: this is called the gnomon, and from the line on the plane in the direction of the gnomon let nine equal parts be measured. Let the end of the ninth

part A, be considered as a centre, and extending the compasses from that centre to the extremity B of the said line, let a circle be described. This is called the meridian. Then of those nine parts between the plane and the point of the gnomon, let eight be allotted to the line on the plane, whose extremity is marked C. This will be the equinoctial shadow of the gnomon. From the point C through the centre A, let a line be drawn, and it will represent a ray of the sun at the equinoxes. Extend the compasses from the centre to the line on the plane, and mark on the left an equidistant point E, and on the right another, lettered I, and join them by a line through the centre, which will divide the circle into two semi-circles. This line by the mathematicians is called the horizon. A fifteenth part of the whole circumference is to be then taken, and placing the point of the compasses in that point of the circumference F, where the equinoctial ray is cut, mark with it to the right and left the points G and H. From these, through the centre, draw lines to the plane where the letters T and R are placed, thus one ray of the sun is obtained for the winter and the other for the summer. Opposite the point E, will be found the point I, in which a line drawn through the centre, cuts the circumference; and opposite to G and H the points K and L, and opposite to C, F, and A, will be the point N. Diameters are then to be drawn from G to L, and from H to K. The lower one will determine the summer and the upper the winter portion. These diameters are to be equally divided in the middle at the points M and O, and the points being thus marked, through them and the centre A a line must be drawn to the circumference, where the letters P and Q are placed. This line will be perpendicular to the equinoctial ray and is called in mathematical language the Axon. From the last obtained points as centres (M and O) extending the

compasses to the extremity of the diameter, two semicircles are to be described, one of which will be for summer, the other for winter. In respect of those points where the two parallels cut that line which is called the horizon; on the right hand is placed the letter S, and on the left the letter V, and at the extremity of the semicircle, lettered G, a line parallel to the Axon is drawn to the extremity on the left, lettered H. This parallel line is called Lacotomus. Finally, let the point of the compasses be placed in that point where this line is cut by the equinoctial ray, and letter the point X, and let the other point be extended to that where the summer ray cuts the circumference, and be lettered H. Then with a distance equal to that from the summer interval on the equinoctial point, as a centre, describe the circle of the months, which is called Manacus. Thus will the analemma will be completed.....
 "In all the figures and diagrams the effect will be the same, that is to say, the equinoctial as well as the solstitial days, will always be divided into twelve equal parts."

(Book IX, chap. VIII).

ŚĀṆKHA—A type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāsāda).

ŚĀṆKHA-KUṆḌALA—An ornament.

(M. LIV. 167, 170, see Bhūṣhaṇa).

ŚĀṆKHA-PATRA—An ornament.

(M. LIV. 170, see Bhūṣhaṇa).

ŚATARDHIKA—A pavilion with eighteen pillars.

(Matsya-Purāṇa, chap. 270, v. 13, see under
Maṇḍapa).

ŚATĀṆGA—A car, a carriage, a war-chariot, (an arm-chair, a sofa).

(Raganath Inscript. of Sundara-pandya, v. 14,
Ep. Ind. vol. III. pp. 12, 15).

See Chullavagga (VI. 2, 4 ; also VI. 20, 2 ; VIII. 1, 3) which reads Sattaṅgo. There seems to be another expression, Apasayam, to mean a sofa or arm-chair (see Buddhaghosa's note on ibid. VI. 2, 4).

ŚATRU-MARDANA—A pavilion with thirty-four pillars.

(Matsya-Purāṇa, chap. 270, v. 11,
see under Maṇḍapa).

ŚAMBHU-KĀNTA—A class of eleven-storeyed buildings.

(M. XXIX. 2-8, see under Prāsāda).

ŚAYANA—Lying down, a bed, a building-material, a couch, the recumbent posture, the roof of a house, a class of buildings in which the width (at the bottom) is the unit of measurement, the temples in which the idol is in the recumbent posture.

A temple (M. XIX. 7-11, see under Apa-saṁchita).

A bedstead (M. III. 10, 11, 12 ; XLIV. 74, and colophon).

A synonym of the roof of a house (M. XVI. 56, 58, see Prachohhā-
dana).

The wood used in constructing a bedstead (M. XLIV. 74).

The recumbent posture (M. LXII. 15, LXIII. 47, etc.).

ŚAYANA-MANḌAPA—A bed-chamber, sleeping apartments.

(M. XXXII. 72, etc.).

ŚARKARĀ—Sugar, a small stone, a pebble, a gravel, sand, any hard particle.

A material of which idols are made (M. II. 6, etc., see under
Ābhāsa).

Cf. Mūsaleṇa tu saṁpīḍya śarkarādi-samanvitam |

(Suprabhedāgama, XXXI. 110).

ŚASTRA-MANḌAPA—An arsenal, a detached building for the storage
of arms.

(M. XXXII. 69, etc.).

ŚĀKHĀ—A branch, an arm, a part of a work, a wing, the door-frame, the door-post, the jamb.

- (1) Śākhā-dvaye'pi kāryaṁ sārddhaṁ tat syād udumbarayoḥ ॥

Uchchhrāyāt pāda-vistīrṇā śākhā tadvad udumbarah ।

Vistāra-pāda-pratimaṁ bāhulyaṁ śākhayoḥ smṛitam ॥

Tri-pañcha-sapta-navabhiḥ śākhābhis tat praśasyate ।

Adhaḥ-śākhā-chatur-bhāge pratihārau niveśayet ॥

(Bṛihat-saṁhitā, LIII. 24 ; LVI. 13,14).

- (2) The third and fourth lines of the Bṛihat-saṁhitā quoted above are identical with those in the Matsya-Purāṇa (see chap. 270, v. 20-21).

- (3) Uchchhrāyāt pāda-vistīrṇā śākhās tadvad udumbare ॥

Vistārārdhena bāhulyaṁ sarveshām eva kīrtitam ।

Tri-pañchā-sapta-navabhiḥ śākhābhir dvāram ishtadam ॥

Adhaḥ-śākhā-chaturthāṁśe pratihārau niveśayet ।

Mithunaiḥ pāda-varṇābhiḥ śākhā-śeṣaṁ vibhūṣayet ॥

(Agni-Purāṇa, chap. 104, v. 28-30).

- (4) A wing (Dabhoi Inscip. v. III, Ep. Ind. vol. I. p. 31).

ŚĀNTIKA—(see Utsedha)—A measure, the height which is equal to the breadth.

(See M. XXXV. 22-28, and cf. Kāmikāgama, L. 24-28, under Adbhuta).

ŚĀLĀ—A hall, a room, an apartment, a house, a stable, a stall. The three terms, Śālā, Maṇḍapa, and Gṛiha, are indiscriminately used to imply houses in general. All of them consist of similar parts and are used for same purposes in fact. Go-śālā (cow-shed) (M. XXXII. 87), pāṭha-śālā (college or school) ; vāji-śālā, gaja-śālā, and mesha-śālā (M. XL. 127-128, etc.) generally indicate a separate house for domestic animals ; while pāka-śālā (kitchen), etc., may imply a hall or room inside a building also.

- (1) Mānasāra (chap. xxxv., named Śālā, 1-404) :

In this chapter 'śālā' is used mostly in the sense of a house.

Śālās imply both temples and residential buildings for the Brahmins, the Kshatriyas, the Vaiśyas and the Śūdras (lines 1-2).

Their characteristic features as single buildings :

Śālāyāḥ parito'lindam prīṣṭhato bhadra-saṁyutam | 40

Purato maṇḍapopetaṁ..... | 41

Ekāneka-talāntam syāt chūli-harmyādi-maṇḍitam | 47

Like villages, Śālās are divided into six classes, namely Daṇḍaka, Svastika, Maulika, Chatur-mukha, Sarvato-bhadra, and Vardhamāna (lines 3-4). Some of these with a certain number of halls are stated to be temples, while others varying in the number of rooms are meant for the residences of different castes (32-37). A distinction is made with regard to the number of storeys they should be furnished with (78, 359-373, etc).

The maximum number of storeys a śālā has is twelve as usual. All the storeys of all these śālās are described in detail (5-401).

- (2) Kāmikāgama (chap. xxxv. 1-193a) :

Śālās are meant to be the dwellings of the Brahmins and others (v. 1-2) :

Eka-dvi-tri-chatuḥ-sapta-daśa-śālā prakīrtitāḥ |

Tad-ūrdham tri-tri-vṛidhyā tu yāvad iṣṭam pragrihyatām ||

Tā'eva mālīkāḥ proktā mālā-vat kriyate yataḥ ||

Then follow the measurement (v. 3-12), and the āyādi-śaḍ-varga (v. 13-20).

The different parts of the Śālā :

Adhishṭhānam cha pādām cha prastaram kaṇam eva cha |

Śikharam stūpikā chaiva śālāṅgam iti kathyate || 21

The measurement of the base, pillar, entablature, tower, finial and dome is given next (v. 22-32).

The wall is also described (v. 32, 33) :

Tri-hastāntam tu vistāro bhittīnām parikīrtitaḥ ||

Mūla-bhitter idam mānam ūrdhve pādārdha-hīnakam |

Anyonyam adhikā vāpi nyūnā vā bhittayaḥ samāḥ ||

The groups of Śālās are described (v. 34-36).

The terraces (alinda) are also described (v. 36-38) :

Āsām agre tu alindāḥ syuḥ pradhāne vā viśeshataḥ |

Eka-dvi-tri-chatush-pāñcha-shaṭ-saptālinda saṁyuta(-ā)ḥ ||

Prishṭhe pārśve tathaiva syuḥ iṣṭa-deśe athavā punaḥ |

The courtyard (prāṅkaṇa or prāṅgaṇa) is described (see v. 39-42). The adytum, the open quadrangle, and the upper storey, etc., are also described (v. 45-57). This section is closed with the statement that the description of śālās given above is but general characteristics (58).

This is followed by a brief reference to the uses of śālās :

Taitilānām dvi-jātīnām pāśhaṇḍāśraminām api |

Hasty-aśva-ratha-yodhānām yāga-homādi-karmasu |

Devānām bhū-patīnām cha nṛitta-gītādi-karmasu || 58

Then follow the architectural and other details of the storeys which number as many as sixteen (59-86) :

Evam eva prakāreṇa kuryād āśhoḍaśa-kṣhṇakam || 86

The śālās are, like the villages and towns, classified (87-88) :

Ādyam tu sarvato-bhadrām dvitīyaṁ vardhamānuakam |

Tritīyaṁ svastikāṁ proktaṁ nandyāvartam chaturthakam ||

Charukāṁ (? Ruchakam) pañcam(-am) vidyāch chhālānām
api(-abhi)dhānakam ||

Details of these śālās are given next (v. 89-96).

Maṇḍapas and śālās are distinguished from each other :

Maṇḍapam tu vidhātavyam śālānām agra-deśāke || 96a

The remaining portion of the chapter deals with some constituent members of śālās, such as the pīṭhikā, bhadrā, khalūrikā (103, 117-118), gopura (124a), chūli-harmya (125), aṅkaṇa (131), paṛigha (132a), varṇśa (147, 149), piṇḍa (158), etc.

The stone-pillars and stone-walls are stated not to be built in residential śālās or buildings (161):

Śilā-stambhañ śilā-kuḍyañ narāvāsē na kārayet ।

The drains (jala-dvāra), etc., are next described.

The chapter closes with an account of the rules regarding the situation of halls like the drawing room (āsthāna-maṇḍapa, v. 191), kitchen (v. 176-178), bedroom (179), etc.

Sarvadā bhinna-śālāsu sandhi-karma na kārayet ॥ 157a

Devatā-sthāpanaṁ piṇḍaṁ śālāsu na vidhīyate ॥ 158

Ibid. l. 90 (definition) :

Vaṁśādir aṁśa-rahitā śikhara-stūpikānvitā(h) ।

Nāsikā-mukha-paṭṭāṁsā śāleti parikīrtitā ॥

- (3) Dhana-dhānyaṁ cha vāyavye karma-śālāṁ tato bahiḥ ।

'The treasury and granary should be built at the north-west, outside that should be the office.'

(Matsya-Purāṇa, chap. 256, v. 35).

- (4) Saṁpādaya padma-nidhe-(h) śālāṁ svarṇa-mayīm kuru ॥

Rathasyeśāna-dig-bhāge śālāṁ kṛtvā suśobhanām ।

Tan-madhye maṇḍapaṁ kṛtvā vedīm tatra sunirmalām ।

(Skanda-Purāṇa, Vaishṇava-khaṇḍa, II. chap. 25, v. 3, 26).

- (5) Mānavānāṁ gṛhā proktā vasavas te kakub-gatāḥ ।

Samsthāna-bhedena te jñeyāḥ pañchadhā syuḥ pramāṇataḥ ॥

Srayoni-vyāsa-gatayo dig-vidikshu cha samsthitāḥ ।

Bhinna-śālā cha sā proktā manujānāṁ śubha-pradāḥ ॥

Dig-vidikshv-eka-yonisthā paryastena tathaiva cha ।

Jñeyā chatur-śāleti śilpa-śāstra-nidarśibhiḥ ॥

(Vāstu-vidyā, ed. Śāstri, VIII. 1-3)

- (6) Pūrva-dakṣiṇaṁ bhāgaṁ mahānaśaṁ hasti-śālāṁ koṣṭhā-gāraṁ cha ।

Pāśchimottaraṁ bhāgaṁ yāna-ratha-śālā ।

(Kauṭīliya-Arthaśāstra, chap. xxv. p. 55).

- (7) Śālā-tri-bhāga-tulyā kartavyā vīthikā bahir bhavanāt ।

“Outside the dwelling one should make a gallery, being in width a third of the hall.”

(Bṛihat-saṁhitā, LIII. 20, see J. R. A. S.,
N. S., vol. VI. p. 283).

- (8) Vyākhyāna-śālā—hall of study.

(Bheraghat Inscript. of Alhanadevi, v.
28, Ep. Ind. vol. II. pp. 13, 16).

- (9) Teneyam kārītā śālā śrīviśālā monoramā ।

Dhātrevā svechchhayā sṛisṭīḥ sthāpitādisura-trayaḥ ॥

Śālā Manovatīvaishā Brahma-yuktā virājate ।

Atra vidyārthinaḥ santi nānā-jaṇapadodbhavāḥ ॥

“He got this school made here, magnificent in its splendour and handsome, as it were, made by the Creator after his own will, in which he placed the three principal gods. This school shines forth like Manovatī (a mythical town on mount Meru) joined by Brahman ; here there are scholars born in various lands.”

“To judge by the description of it, the Śālā must have been an establishment of some importance.”

(Salotgi Pillar Inscript. no. A, v. 16, 17,
Ep. Ind. vol. IV. pp. 60, 61,
63, 58, note 5).

- (10) Go-śālā—cow-shed (Three Inscript. from Travancore, no. B,
line 3, Ep. Ind. vol. IV. p. 203).

- (11) Nāṭya-śālā—a hall for religious music (?dancing) built in front
of the Durgā temple.

(Dirghasi Inscript. of Vanapati, line 15,
Ep. Ind. vol. IV. pp. 316, 318).

- (12) Bhakta-śālā—an almshouse or place for the distribution of
food.

(Assam Plates of Vallabhadeva, v. 13, Ep.
Ind. vol. V. pp. 184, 183, 187),

- (13) Chakre śrī-Aparājiteśa-bhavane śālā tathāsyāṁ rathaḥ Kailāśa-pratimas triloka-kamalālāṁkāra-ratnochchayaḥ ।

“ For the temple of Aparājiteśa he provided a hall with a car richly decked with precious stones.”

(The Chahamanas of Naddula, no. C, Sundha hill Insc. of Chachigadeva, v. 52, Ep. Ind. vol. ix. pp. 78, 74).

- (14) Chatu(h)-śālāvasadha-pratiśraya-pradena ārama-taḍāga-udāpāna-kareṇa ।

“ Who has given the shelter of quadrangular rest-houses and made wells, tanks, and gardens.”

(Nasik Cave Insc. no. 10, line 2 f., Ep. Ind. vol. VIII. pp. 78, 79).

- (15) “ Caused to be built in stone on the summit japa-śāle, satra, and a fort with bastion.”

(Ep. Carnat. vol. x. Bagepalli Taluq, no. 68, Transl. p. 240).

- (16) “ In the antarāla (or interior) they erected a most beautiful raṅga-maṇṭapa, and a fine chandra-śāle (or upper storey) according to the directions given by the King Timendra.”

(Ep. Carnat. vol. XII. Pavugada Taluq, no. 46, Transl. p. 46, line 14 f.; Roman text, p. 203, v. 9).

- (17) “ By him this college (Śālā) has been caused to be constructed (established), rich, spacious and beautiful,..... And this college full of intelligence is resplendent with Brāhmaṇas. Here there are scholars born in various districts. For their subsistence is (hereby) provided.” (cf. no. 9 above).

(Salotgi Insc. Ind. Ant. vol. i. p. 210, c. 2, para 1).

- (18) Śāleyaṁ vividha-pravāsi-manuja-prājyopakāra-kshamā rathyā
chatvara-ramya-koshta-vilasād-vātāyanā ślakshṇa-bhūḥ ।

Nānā-deśa-samāgatān pathi pariśrāntān asaṅgrāhiṇo nityaṁ
bhojana-vāsa-dāna-vidhinā kāmānugān toshayet ॥

(Inscrip. from Nepal, no. 23, Inscrip. of
Queen Lalita-tri-pura-Sundarī, v. 4, second
series, Ind. Ant. vol. IX. p. 194).

- (19) “ The building, represented in the plate as adjoining the
temple, is a dharma-śālā or house of rest, where pilgrims
of good (?) caste receive board and lodging gratis for a
fixed period.”

(Ind. Ant. vol. XVI. p. 11. c. 2, line 1 f).

- (20) “ Erected a stone hall for gifts (dāna-śālā) in Jinanāthapura
(a suburb of Śrāvana-Belgola).”

(Ep. Carnat. vol. II. Inscrip. on Chandragiri,
no. 40, Transl. p. 122, line 20 ; Roman text,
p. 10, line 4 from bottom upwards).

- (21) “ His motherand his sister.... erected a paddi-śālā in
his memory.”

(Ep. Carnat. vol. II. no. 51, Transl. p. 129, last
para ; Roman text, p. 34, last three lines,
Introduction p. 51, para 3).

- (22) Māḍida paḍaśāle (pada or pāda-śālā)—Mr. Rice translates
it by verandah.

(Ep. Carnat. vol. III. Mysore Taluq, no. 59,
Roman text, p. 13, Transl. p. 6).

- (23) “ He was pleased to set with precious stones the Kāndalur
hall (śālai).”

(Ep. Carnat. vol. III. Tirumakūḍlu-Narasipur
Taluq, no. 35, Roman text, p. 147, line 1,
Transl. p. 74, line 1 f).

- (24) Endowed it (basadia or Jaina temple) with Arhanahalli (a village or town), together with a fine tank, a street with a hall for gifts (dāna-śālā) in the middle, two oil-mills and two gardens."

(Ep. Carnat. vol. IV. Kṛishṇarājapeṭ Taluq, no. 3, Transl. p. 99, Roman text, p. 159, last three lines).

- (25) Out of love for (the god) Chennigarāya, erected the Yāga-śāle.

(Ep. Carnat. vol. v. part I, Belur Taluq, no. 13, Transl. p. 47, Roman text, p. 107).

- (26) "Śrī-Gopāla-svāmiyavara-nava-raṅga-paṭṭa-śāle prākāra-vanu kaṭṭisi."

For the god Gopāla.....he erected the nava-raṅga, the paṭṭa-śālā, and the enclosure wall .

Nava-raṅga prākāra-paṭṭa śāle-samasta-dharmma—" this nava-raṅga, enclosure wall and paṭṭa-śālā and all other work of merit were carried out by....."

(Ep. Carnat. vol. v. part I, Channaraypatna Taluq, no. 185, Roman text, p. 467, Transl. p. 205).

- (27) " The Virūpāksha-śālā was erected to the temple."

The inscription is ' on the floor of the maṇḍapa in front of the Virabhadra temple. Śālā apparently means here a maṇḍapa or detached building (pavilion) where the god Virūpāksha is installed'.

(Ep. Carnat. vol. VI. Koppa Taluq, no. 4, Transl. p. 76, Roman text, p. 166).

- (28) " To the thousand of Gautamagrāma were given three śālās (halls or public rooms) to continue as long as moon and stars."

Śāle or śālā in the sense of a hall or house has been used in this inscription more than twenty-five times.

(Ep. Carnat. vol. VIII. Shikarpur Taluq, no. 45 (bis), Transl. pp. 49, 50; Roman text, pp. 97-98).

ŚĀLĀ-GRIHA—A dwelling house, a type of building.

A type of rectangular building :

(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

ŚĀLĀ-ĀṅGA—The limbs of the śālā (hall or house), the essential parts of a house comprising the basement, pillar, entablature, tower, finial and dome.

Adhiṣṭhānaṁ cha pādaṁ cha prastaraṁ karṇaṁ eva cha ।

Śikharaṁ stūpikā chaiva śālāṅgaṁ iti kathyate ॥

(Kāmikāgama, xxxv. 21).

ŚĀLĀ-MĀLIKĀ—A class of buildings, a type of hall.

(Kāmikāgama, xxxv. 6, see under Mālikā).

ŚĀSANA—An architectural member, a plate, a part of an enclosing wall.

Tad (mukha-bhadra)-agre vātha pārśve cha kuryāt sopāna-bhūṣha-
ṇam ।

Tasya (maṇḍapasya) madhye cha raṅge tu mauktikena prapā-
nvitam ।

Tan-madhye śāsanādīnāṁ toraṇaṁ kalpa-vṛikṣhakam ।

(M. xxxiv. 217-219).

ŚIKHARA—The top, an apex, a spire, a cupola, the lower part of the finial, a spherical roof rising like an inverted cup (Latin cupa) over a circular, square or multangular building, a small tower or turret.

Above the dome (stūpi) are built in order Śikhara, Śikhā, Śikhānta, and Śikhāmaṇi.

(1) Small towers or turrets (Bṛihat-saṁhitā, lvi. 21, J. R. A. S., N. S., vol. vi. p. 319).

(2) See M. xviii. 276, xix. 51, etc.

(3) Pādoktaṁ sarva-mānaṁ tu śikharo'pi vidhīyate ॥

Ḍhruva-vidhāna-rītyā vā śikharaṁ parikalpayet ॥

(Kāmikāgama, xxxv. 29, 30).

The synonyms :

Śikharam śiraḥ mūrdhā cha śikhā maulīś cha muṇḍakam ।
Śirshaṁ kam iti vijñeyam śiro-vargasya paṇḍitāḥ ॥

(Ibid. L. 206).

- (4) Vānarendra-griham.....śukla-prāsāda-śikharaiḥ kailāśa-
śikharopamaiḥ ।

(Rāmāyaṇa, IV. 33, 15, see also IV. 26, 31 ;
VI. 41, 88, under Prāsāda).

- (5) Spire :

Devuniki śikharamu gaṭṭiṇchi śikhara-maiṇṭapa-gopuralu ।

(Kondavidu Inscrip. of Krishnaraya, v. 27,
Ep. Ind. vol. VI. pp. 237, 232).

- (6) Mūla-śikhare cha kanaka-maya-dhvaja-daṇḍasya dhvajāro-
paṇa-pratiśṭhāyām kṛitāyām—"also of the hoisting of the
flag on the golden flag-staff on the original spire."

(The Chahamanas of Marwar, no. XIX, Jālor
stone Inscrip. of Samarasimbhadeva, line
4 f., Ep. Ind. vol. XI. p. 55).

- (7) Idu-rajatādri hema-śikhara-pratipattiyān-Isāniye pettudu
Harahāsa-kalpa-taru keindaḷirindesev-agra-bhāgadoḷ-puḍidud
Umādhinātha-sita-gātra-sapiṅga-suṭuṅga-juṭadondo-ḍavenīpa
Svayaṁbhū-śiva-gehada poṅgaḷāśaṁ sa-maiṅgaḷam ॥

"The golden spire, with its auspicious ornament of this house
of Svayaṁbhū-Śiva is such that it may be said that this is
the silver mountain which has obtained, by the gift of Isā,
the possession of a golden summit ; it is a tree of desire on
(the white pile of) Hara's laughter, (namely, the mountain
Kailāśa), crowned by a summit radiant with young red
spouts, in it there is combined the unique substance of the
white body and the tawny towering matted hair of the Lord
of Umā."

(Inscrip. from Yewur, B. of A.D. 1017, v. 98,
Ep. Ind. vol. XII. pp. 282, 289)

- (8) Prāsādam ūrddhva-śikhara-sthira-hema-kumbham |

“(Into) the temple (which by the stately display of) firm golden capitals upon lofty spires.....”

(Bhuvaneśwar Inscript. v. 15, line 11, Ep.
Ind. vol. XIII. pp. 152, 154).

- (9) Vistīrṇṇa-tuṅga-śikharam—“(a temple having) broad and lofty spire.”

Manoharaiḥ-śikharaiḥ—with (its) charming spires.

(Mandasor stone Inscript. of Kumaragupta,
lines 17, 20, C. I. I. vol. III. F. G. I.
no. 18, pp. 83, 86, 87).

- (10) “For this god Prasanna-Virūpāksha, a temple, enclosing wall, gopura, finial (śikhara) covered with gold, a Maumatha tank, decorations and illuminations.....”

(Ep. Carnat. vol. x. Mulbagal Taluq, no. 2,
Roman text, p. 82, Transl. p. 71).

The same word in a similar sentence is translated by ‘tower’ in the following inscription :

- (11) “For the god Prasanna-Someśvara having restored the temple, enclosure, tower (śikhara), Manmatha tank, the endowed villages, the maṇṭapas for alms, and all other religious provisions.”

(Ibid. no. 18, Roman text, p. 87, Transl.
p. 75).

- (12) Varadaraja-devara sikhara (śikhara)—“the spire of Varadarja’s temple.”

(Ibid. Malur Taluq, no. 4, Roman text,
p. 187, Transl. p. 156).

- (13) “And erecting a stone pillar, according to the rules set up the spire or tower (śikhara).”

(Ibid. vol. XII. Pāvugada Taluq, no. 46,
Transl. p. 122, line 16 ; Roman text,
p. 203, v. 10).

- (14) Garbha gr̥iha-sthita-maṇṭapa-śikharam—"the ruined tower over the shrine (of the god Arkanātha)."

(Ibid. vol. III. Maḷavalli Taluq, no. 64, Roman text, p. 127, line 3, Transl. p. 63).

- (15) "Śik(h)ara—Applied to the summit of a tower." Rea.

(Chalukyan architecture, Arch. Surv. new Imp. series, vol. XXI. p. 39).

- (16) "The platform on which this temple stands is approached by twelve steps, and six more lead to the sanctum, over which rises a tall dome or truncated sikri (śikhara)."

(Cunningham, Arch. Surv. Reports, vol. XXIII. p. 135).

- (17) "Sikhara (sikaṛ, sikri)—Steeple of temple."

(Vincent Smith, Gloss., loc. cit., to Cunningham's Arch. Surv. Reports).

ŚIKHĀ—The lower part of the finial, pinnacle or small turret-like termination.

Śikhā is the upper part, and Sikhara, the lower :

Śikharordhva-śikhottuṅgaṁ stūpi-traya-samaṁ eva cha |

Prastarādi-śikhāntaṁ syād ganya-mānaṁ pravakshyate |

(M. XXXIII. 141, 144, etc).

ŚIKHĀNTA—The finial (Latin finis), the top or finishing portion of a pinnacle.

(M. XI. 119, etc).

ŚIKHĀ-MANĪ—The crest-jewel, the top end of the finial, the apex.

(M. XLIX. 85, LXVII. 31, etc).

Cf. Śiro-ratna—crest-jewel.

(Deopara Inscip. of Vijayasena, v. 14, Ep.

Ind. vol. I. pp. 308, 313).

ŚIBIKĀ—A synonym of yāna or conveyance, a litter, a palanquin.

(M. III. 9, etc).

ŚIBIKĀ-VEŚMA—A type of rectangular building.

(1) Agni-Purāṇa (chap. 104. v. 16-17, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

ŚIBIRA—A camp, a royal residence, a fortified city.

(M. x. 40, etc).

Samā (sāma)ntānāṁ samṛiddhānāṁ yat sthānāṁ śibiraṁ smṛitam ।

Gaja-vāji-samāyuktāṁ senā-sthānāṁ tad eva hi ॥

(Kāmikāgama, xx. 11).

ŚIRAS—The head, the finial, the top, the summit, the pinnacle.

(M. xv. 231, etc., LVII. 54, etc).

ŚIRASTRAKA(-STRĀṆA)—A head-gear, a helmet.

(M. XLIX. 13, etc., see Bhūṣhaṇa).

ŚIRĀLAMBA—A crowning ornament of a column.

(M. xv. 101, see Stambha).

ŚILĀ-KARMA—Masonry, the art of building in stone, the stone-work.

Sugana raje-Dhanabhūtaṇa kṛitaṁ toraṇaṁ śilākāṁmamto cha
upaṁno (śilā-karmāntaś-choṭpannaḥ) ।

“During the reign of the Suṅgas (Śuṅgas) (this) gateway was
erected and the masonry finished by Dhanabhuti.”

(Sunga Inscip. of the Bharhut Stupa,
line 3 f., Ind. Ant. vol. xiv. pp. 138, 139 ;
no. 1. vol. xxi. pp. 227).

ŚILĀDHIVĀSANA—Preparation of stones for building, the worship
of stones for building.

Śilādhivāsana(h)-karṁma yathāvidhi sampādya tasminn-eva śake
bhādra-kṛiṣṇa-navamyāṁ śukle śilā-praveśam vidhāya..... ।

“The worship of the stones for the building.” Dr. Bühler and
Bhagvaṇlal Indrajī.

This interpretation of Śilādhivāsana does not seem to be appropri-
ate. The term may refer to some processes or ceremonies similar
to those in connection with Śilā-saṁgraha or collecting and
selecting stones for buildings.

(Inscip. from Nepal, no. 23, Inscip. of
Queen Lalita-tri-pura-sundarī, line 14,
Ind. Ant. vol. ix. pp. 193, 194, c. 2).

ŚILĀ-PATṬA-VAMŚA—“Now known as Silawat caste, who are
masons and found in the neighbourhood of Damoh.” Rai Bahadur
Hiralal.

(Ep. Ind. vol. xii. p. 44, note 1).

S(ś)ilā-paṭṭa-śubhe vaiṃśe sūtradhārā viśhakṣaṇāḥ ।
Bhojukaḥ Kāmadevaś cha karmanisthā Halā sudhīḥ ॥

(Batihagarh stone Inscript. v. 12, ibid. p. 46).

ŚILĀ-PRAVEŚĀ—Laying the corner-stone or foundation.

Śilādhivāsana(h)-karmma yathāvidhi sampādyā tasminn eva śake
..... silā-praveśaṃ vidhāya—"the corner stone was laid."

Dr. Bühler and Bhagvanlal Indrajī.

(Inscript. from Nepal, no. 23, Inscript. of
Queen Lalita-tri-pura-sundarī, line 14,
Ind. Ant. vol. ix. pp. 193, 194, c. 2).

ŚILĀ-MARDDAKA (ŚILE-MUDDAS)—A guild of stone masons,
the stone-cutters.

"Śile is the Canarese form of the Sanskrit śilā, a stone, and Mudda
is a jaṅgam or Liṅgāyat name. Śile-mudda must be the name
of some particular guild of stone-masons." Dr. Fleet.

(Sanskrit and Old-Canarese Inscript. no. 114,
line 1, Ind. Ant. vol. x. pp. 170, 117,
note 58).

ŚILĀ-VEŚMA—Stone-houses, cave-houses.

Cf. Megha-dūta, i. 25, (quoted by Prof. Lüders, Ind. Ant. vol.
xxxiv. p. 199).

ŚILĀ-STAMBHA—The stone-column, a kind of column, the mono-
lith.

Shaṭ-saptāśṭāṅgulāṃ vāpi śilā-stambha(m)-viśālakam ।
Vṛittam vā chatur-aśraṃ vā aśṭāśraṃ shoḍaśāsrakam ।
Pāda-tuṅge'shṭa-bhāge tu triṃśenordhvam alaṅkṛitam ।
Bodhikam muṣṭi-bandham cha phalakā tāṭikā ghaṭam ।
Sarvālaṅkāra-saṃyuktam mūle padmāsanānvitam ।
Chatur-dikshu chatur-bhadram kechid bhadram tu kārayet ।
Kuṭṭimam chopapīṭham vā sopapīṭha-masūrakam ।
Athavā chihna-vedih syāt-prapālaṅkāram uchyate ।

(M. LVII. 15-22).

ŚILPA-ŚĀSTRA—The science of architecture and other cognate arts.

See details under Vāstu, Vāstu-vidyā and Vāstu-karman.

See also the Preface of this Dictionary and the Preface of 'Indian Architecture' by the writer.

ŚILPI-LAKSHAṆA—The description of the artists; their qualifications, rank, caste, etc. (see under Sthapati).

ŚILPI-ŚĀLĀ—A school or workshop of architecture.

(M. LXVIII. 50).

ŚIVA—A class of buildings.

(Kāmikāgama, XLV. 35-38, see under Mālikā).

SIVA-KANTA—The pentagonal or five-sided pillar furnished with five minor pillars.

(M. xv. 22, 245, see under Stambha).

ŚIVA-MANḌAPA—The Śiva-temple, a type of pavilion.

(M. xxxiv. 196).

ŚIṢṬA-MANḌAPA—A type of pavilion.

(See Kāmikāgama under Ardha-manḍapa).

ŚĪRSHA—The top end of a building, almost same as Śikhānta.

Śīrshaṁ cha śikhā-grīvaṁ vṛttaṁ syād vajjayāntikam ।

(M. xix. 181, etc).

ŚUKA-NĀSĀ(-SIKĀ)—The parrot's nose, an object having an aquiline nose, the part of the finial looking like the parrot's nose.

- (1) Chaturdhā śikharāṁ bhajya ardha-bāga-dvayasya tu ।
Śuka-nāsaṁ prakurvīta tritiye vedikā matā ॥

(Matsya-Purāṇa, chap. 269, v. 18).

- (2) Śikharārthaṁ (?-dham) hi sūtrāṇi chatvāri vinipātayet ।
Śuka-nāso(-sā) rddhataḥ sūtraṁ tiryyag-bhūtaṁ nipātayet ॥
Śikharasyārdha-bhāgasthaṁ sinhaṁ tatra tu kārayet ।
Śuka-nāsaṁ sthīrīkritya madhya-sandhau nidhāpayet ॥
Apare cha tathā pārśve tadvat sūtraṁ nidhāpayet ।
Tad-ūrdhvaṁ tu bhaved vedī sakaṇṭhā mānasārakam ॥

(Agni-Purāṇa, chap. 42, v. 15-17).

Chaturdhā śikharam kṛtvā śuka-nāsā dvi-bhāgikā ||

(Ibid. chap. 104, v. 10).

(3) Prāsādaṁ nirgataṁ karyau kapotaṁ garbha-mānataḥ |

Ūrdhvaṁ bhitty-uchchhrāyāt tasya mañjarīm tu prakalpayet ||

Mañjaryās chārha-bhāgena śuka-nāsam prakalpayet |

Ūrdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha ||

(Viśvak, 6, 767, quoted by Kern, J. R. A.

S., N. S., vol. VI. p. 321, note 2 of

p. 320).

The above lines are identical in the Matsya-Purāṇa (chap. 269, v. 11-13).

(4) Vṛttākāram samam chet tu toraṇāṅghrivaḍ āyatam |

Sakandharam tad-ūrdhve tu śuka-nāsyā vibhūshitam ||

Garbha-dvi-tri-kara-vyāsa-śuka-nāsā mukhe mukhe |

Na kartavyā vimāneshu nāsikordhve na nāsikā ||

(Kāmikāgama, LV. 120, 157).

ŚUKĀNGHRI—A type of pillar.

Ūrdhva-kshetra-samā jaṅghā jaṅghārdha-dvi-guṇam bhavet |

Garbha-vistāra-vistīrṇaḥ śukāṅghrīś cha vidhiyate ||

Tat-tri-bhāgena karttavyaḥ pañcha-bhāgena vā punaḥ |

Nirgamam tu śukāṅghrīś cha uchchhrāyaḥ śikharārdhagaḥ ||

(Garuḍa-Purāṇa, chap. 47, v. 3-4, see also

v. 13, 17).

ŚUDDHA—A house built (generally) of one material, namely, wood, brick, or stone, etc.

Drumeṣeṣṭakayā vāpi dṛiśadādyair athāpi vā |

Etena sahitaṁ geham śuddham ity-abhidhīyate ||

(Kāmikāgama. XLV. 21).

See also Mānasāra, etc., under Prāsāda.

ŚUBHAMKARĪ—The fifth or composite type of the five Indian orders.

(Suprabhedāgama, XXXI. 65, 67, see under Stambha).

ŚŪLA—A pike, a dart, a lance, the trident of Śiva, the finial.

A dart (M. VII. 223, 236, LIV. 142).

A synonym of śikhā or finial (M. XVII. 126).

A pike as a component part of the cage for the tiger (M. L. 262).

ŚŪLA-KAMPA—(see Śūla)—A pike.

Paritaḥ śūla-kampaṁ syād dvāraṁ tad dakṣiṇottaram ।

(M. XL. 136).

ŚRĪŖKHALĀ—A chain.

In connection with the bedstead :

Chaturbhiḥ śrīṅkhalāyuktam āndolaṁ chaikatopari ।

(M. XLIV. 70).

ŚRĪŖGA—The top, the turret, elevation, height, the spire, a horn.

(M. LXII. 25, etc).

Śrīṅgaṇaikena bhavet—furnished with one spire.

(Bṛihat-saṁhitā, LVI. 23, 26, J. R. A. S.,
N. S., VOL. VI. p. 319).

ŚRĪŖGĀRA-MANḌAPA—A bed-chamber, the pavilion or room where
the deity of a temple is made to retire at night.

Devānāṁ cha vilāsārthaṁ śrīṅgārākhyāṁ tu maṇḍapam ।

(M. XXXIV. 388, etc).

ŚYĀMA-BHADRA—A type of pavilion with fourteen pillars.

(Matsya-Purāṇa, chap. 270, v. 14, see
Maṇḍapa).

ŚRĀNTĀ An architectural ornament, a shed.

In connection with single-storeyed buildings :

Evam proktaṁ harmyake madhya-bhadram ।

Śālā-koshṭhaṁ dig-vidike kūṭa-yuktā ।

Hārā-śrāntā-nāsikā-pañjarādhyam ।

(M. XIX. 192-194).

ŚRĪ-KANṬHA—Anything possessing a beautiful neck, a class of
buildings.

A type of octagonal building (Agni-Purāṇa, chap. 104, v. 20-21,
see under Prāsāda).

ŚRĪ-KARA—An order, a class of columns, a type of storeyed buildings, a sect of people.

- (1) One of the five orders (Suprabhedāgama. xxxi, 65, 66, see under Stambha).
- (2) A class of single-storeyed buildings (M. xix. 170, see under Prāsāda).
- (3) A class of two-storeyed buildings; the measurement of the component parts (see under Śālāṅga), etc., (M. xx. 93, 2-9, see under Prāsāda).
- (4) A sect of people (M. ix. 152, 226, etc.).

ŚRĪ-KĀNTA—A type of storeyed building, a class of bases comprising four types which differ from one another in the addition or omission of some mouldings and also in height.

(M. xiv. 371-387, see the lists of mouldings under Adhishṭhāna).

A class of three-storeyed buildings (M. xxi. 2-11, see under Prāsāda).

A class of seven-storeyed buildings (M. xxv. 24, see under Prāsāda).

ŚRĪ-JAYA—A type of oval building.

(1) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

ŚRĪ-PADA—A class of buildings.

.....Śrī-padaṁ cha tataḥ śṛṇu ।

Koshṭhakāstv-iha chatvāraś chatush-koṇeshu chaiva hi ॥

Chatur-nāsī-samāyuktam anu-nāsī-daśāśṭakam ।

Evam lakṣhaṇa-samāyuktam śrī-padaṁ tv-iti kīrtitam ॥

(Suprabhedāgama, xxxi. 50, 51).

ŚRĪ-BANDHA—A class of bases comprising four types which differ from one another in the addition or omission of some mouldings.

(M. xiv. 109-122, see the lists of mouldings under Adhishṭhāna).

ŚRĪ-BANDHA-KUṬṬĪMA—The flat part of the Śrī-bandha type of bases.

(M. XLIV. 43).

ŚRĪ-BHADRA—A kind of throne, a type of pedestal.

A class of thrones (M. XLV. 13, etc).

A kind of Pīṭha or the pedestal of the Phallus (M. LIII. 36, etc).

ŚRĪ-BHOGA—A type of storeyed building, a class of bases comprising two types which differ from each other in the addition or omission of some mouldings.

(M. XIV. 260-280, see the lists of mouldings under Adhishṭhāna).

A class of seven-storeyed buildings (M. XXV. 25, see under Prāsāda).

ŚRĪ-MUKHA—A beautiful face, a kind of throne.

(M. XLV. 14, etc).

ŚRĪ-RŪPA—A type of pavilion.

(M. XXXIV. 478, etc., see under Maṇḍapa).

ŚRĪ-VATSA—A class of buildings, a type of pavilion, a special mark on the breast of the image of Viṣṇu.

A pavilion with 48 pillars (Matsya-Purāṇa, chap. 270, v. 9, see under Maṇḍapa).

A type of quadrangular building :

(1) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda.)

A particular mark on the breast of Viṣṇu or Kṛiṣṇa “represented in pictures by a symbol resembling a cruciform flower.”

(M. XLIX. 150, LV. 92, XVIII. 375, etc).

ŚRĪ-VIŚĀLA—A type of gate-house, a class of storeyed buildings, a kind of throne, a type of pedestal.

A class of gopuras or gate-houses (M. XXIII. 555).

A class of single-storeyed buildings (M. XIX. 168, see under Prāsāda).

A kind of throne (M. XLV. 13, see Simhāsana).

A type of the Pīṭha or pedestal of the Phallus (M. LIII. 39).

ŚRĪ-VṚIKSHA—(see Kalpa-vṛiksha)—An ornamental tree employed as a carving.

Śesham maṅgalya-vihagaiḥ śrī-vṛiksha-svastikair ghataiḥ ।

Mithunaiḥ patra-vallibhiḥ pramathaiś chopasobhayet ॥

“Let the remaining part (of the door) be ornamented with (sculptured) birds of good augury, śrī-vṛiksha-figures, crosses (svastika), jars, cupolas, foliage (leaves and creepers), tendrils and goblins.”

(Bṛihat-saṁhitā, LVI. 15, J. R. A. S., N. S., vol. VI. p. 318).

ŚRUTIMĀJAYA—A pavilion with forty-eight pillars.

(Matsya-Purāṇa, chap. 270, v. 10, see under Maṇḍapa).

ŚREṆITA-DVĀRA—A kind of door, doors or gates in a row.

Madhye dvāraṁ tu kuryād madhya-sutrāt tu vāmake ।

Kuryāj jala-dvāraṁ tu śreṇita-dvāraṁ kalpayet ।

(M. XXXVIII. 39-40).

ŚREṆI(-ṆĪ)-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. XIV. 149-175, see the lists of mouldings under Adhishṭhāna).

ŚVETA-MANḌA—The white part of the eye of an image.

(M. LXV. 68).

SH

SHAT-TALA—The sixth storey, the six-storeyed buildings.

Their general features (M. XXIV. 27-46).

Thirteen types (ibid. 2-26, see under Prāsāda).

SHODĀŚA-TALA—The sixteenth storey, the sixteen-storeyed gate-houses (see Gopura).

Evam eva prakāreṇa kuryād āshodāśa-kshmakam ।

(Kāmikāgama, xxxv. 86).

SHAD-VARGA—A group of six, six formulas, six proportions, six main component parts of a building comprising adhishtāna (base), pāda or stambha (column), prastara (entablature), karna (ear), śikhara (spire), and stūpi (dome).

- (1) According to the Mānasāra the Āyādi-Shaḍ-varga represents a set of six formulas with which any particular measurement must conform before it can be accepted. Mention of the Shaḍ-varga is found also in the Bṛhba-māna and the Āgamas. The formulas in each case, however, are not the same and differ in these several works (see below).

The formulas according to the Mānasāra :

Āya	is the remainder of	$\frac{1 \times 8}{12}$	(l for length).
Vyaya	„ „ „	$\frac{b \times 9}{10}$	(b for breadth).
Riksha	„ „ „	$\frac{1 \times 8}{27}$	
Yoni	„ „ „	$\frac{b \times 3}{8}$	
Vāra	„ „ „	$\frac{c \times 9}{7}$	(c for circumference, thickness or height).
Tithi	} „ „ „	$\frac{c \times 9}{30}$	
Amśa		$\frac{c \times 4}{9}$	

Eteshām grāma-rūpāṇām āyādi-lakṣhaṇām tathā ।

Nandāyāma-samūhe vā chāyate vātha vistare ।

Paripāhe pade vāpi āyādi-śuddhim cha kārayet ।

Kechit tv-āyatane chaivam āyam cha tad-dine (nakshatre)
bhavet ।

Paripāhe tithir varām vyaya-yoni(s) cha vistare ।

Vasubhir guṇitaṁ bhānur(-nunā) hānyāyāmam aṣṭa-śiṣṭa-
kam ।

Aṣṭābhir vardhite ṛikṣam(-shenā) hṛitvā śeṣam kṣham
ishyate ।

Navabhir vardhayet paṅktiḥ(-tyā) hṛitvā śeṣam vyayam
bhavet ।

Guṇa-nāgaṁ cha yoni(h) syād vṛiddhi-hānyā yathā-kramam ।

Nava-vṛiddhyā ṛishim(-shinā) hṛitvā tach-ḥhesham vāram
eva cha ।

Navabhir guṇite trimśat -(ā) kṣhapech ḥhesham tithir bhavet ।
(M. ix. 63-73).

The six formulas include ' amśa ' in the Saṁchita and Asaṁ-
chita buildings, while in the Apasaṁchita, 'tithi' is included :

Vakshye'ham jāti-harmyāṇām āyādi-lakṣhaṇam kramāt ।

Pūrvoktānām vimānānām vistārādi-vaśādibhiḥ ।

Āya-vyayam cha yoniṁ cha nakṣhatram vāram amśakam ।

Tithir vātha śaḍ etāni tathāyādi-vido viduḥ ।

Saṁchitāsaṁchitānām cha amśair āyādibhir yutam ।

Apasaṁchita-harmyāṇām tithy-antāni śaḍ grahīṣhyate ।

(M. xxx. 169-174).

(It should be noticed that the divisor in each case is the same
in all the works under observation).

The names of all the different classes of formulas, such as Āya,
Vyaya, Vāra, etc., represent well known groups of objects
that always follow a certain serial order. Āya represents
the group of twelve beginning with Siddhi. Vyaya
represents the group of ten beginning with Śikhara. Ṛikṣa
represents the well-known group of twenty-seven planets.
Yoni represents the group of eight animals, namely, Dhvaja,
Dhūma, Simha, Śūna, Vṛisha, Gardhava, Dantin, and Kāka.
Vāra represents the group of seven days of the week. Tithi

represents the group of thirty lunar days comprising fourteen of the dark half, fourteen of the light half, new moon day and the full moon day. And Amśa represents the group of nine beginning with Taskara :

Siddhādi-dvā-daśāyaḥ syāch chhikharādi-vyayām daśa |

Dhvajādim ashta yoni(h) syāt taskarādi-navāmśakam |

Prathamādi-tithir ity-evam choktavad gaṇayet sudhiḥ |

(M. xxx. 188-190).

Dhvaja-dhūma simha-sūnaka-vṛisha-gardabhāś cha |

Dantī cha kākaś cha vasu-yoni(h) yathā-krameṇa |

(M. LII. 357-358).

Tach-chhesham chāpi nakshatraṁ gaṇayed āsvinī-kramāt |

Śesham tad vāram ity-uktam arka-vārādi-vāra-yuk |

(M. xxx. 183, 185, see context below).

It should be noticed that the measurement of length is tested by the formulas under Āya and Ṛiksha, of breadth under Vyaya and Yoni, and of circumference or height under Vāra and Tithi.

It will be noted that the formula in each case consists of the product of the measurement to be considered and a certain other number divided by a figure which corresponds to the number constituting the group or series under which it is placed.

In each case, therefore, by resolving the formula, the remainder that may be left can be referred to that particular number in the series represented by that class, and if this happens to be one that under the conditions prevailing would be considered auspicious then the particular measurement would be acceptable, if not it would have to be rejected. For example, if in a particular instance $\frac{b \times 3}{8}$ coming under

the class Yoni, the remainder left is two, it will point to the second Yoni Dhūma. If this Yoni is stated to be inauspicious, then the particular measurement of breadth cannot be approved. If again in the formula $\frac{c \times 9}{7}$ the remainder happens to be 4, it will indicate the 4th day (Wednesday) of the week, and if it be stated to be auspicious, the circumference (c) selected satisfies the test.

The auspicious and inauspicious remainders :

When there is no remainder left in the formula of 'Āya' it increases religious merits, and when there is no remainder left in the formula of 'Vyaya' it is auspicious. There is no defect if the 'Āya' be equal to 'Vyaya' :

Āyaṁ sarva-haraṁ puṇyaṁ vyayaṁ sarva-haraṁ śubham ।

Āyādhikyāṁ vyayaṁ hīnaṁ sarva-saṁpat-karaṁ sadā ।

Yat-phalaṁ śubha-yuktaṁ ched āya-hīnaṁ tu dūṣaṇam ।

Pūjyaṁ vyayaṁ samam evaṁ tatra doṣho na vidyate ।

(M. LXIV. 69-72).

Āyaṁ sarva-haraṁ pūrṇam (? puṇyaṁ) vyayaṁ sarva-gatena
hi ।

Āyādhikyāṁ vyayaṁ hīnaṁ sarva-saṁpat-karaṁ tathā ।

Āya-hīnaṁ vyayādhikyāṁ sarva-dosha-karaṁ bhavet ।

(M. IX. 75-77).

Śubhadaṁ pūrṇa-nakṣhatram aśubhaṁ karṇa-ṛikṣhakam ।

Yugmāyugmādyā-turyaṁ śaḍ-ashṭa-nauda-śubharkṣha-yuk ।

Dvitiya-paryāyasyārdhe gaṇanaś cha subhāvaham ।

Sita-guru-śaśi-budha-vāram evaṁ śubhaṁ bhavet ।

(M. IX. 78-81).

Dhvaja-śimha-vṛisha-hastī syāt teshāṁ śubha-yonayah ।

Janma dvayaṁ chatuḥ-shasṭībhir asṭa-nanda-śubha-kṣhām ।

Nāma-janmādi-nandaṁ cha gaṇanaś tu vidhīyate ।

(Kartri-rāśyādi-nāśyam cha sena-dvitiyāntakam |
 Tritiye māna-j(y)akshādaḥ pūrva-vad gaṇanais tu vā |)
 Tasmāt tṛitiya-paryantaṁ ṛikshaiḥ sarva-śubhāvaham |
 Guru-śukra-budhās chandra-mukhya-vāram praśasyate |
 Taskaro dhana-shaṇḍas cha preshtāyāni śubhāṁśakam |
 Varjyam shashtāshṭamaṁ rāsim anyat sarvaṁ śubham
 bhavet |

Gajaḥ sarva-śubham proktaṁ mānushāsura(m) varjayet |
 (M. LXIV. 73-82).

Gaja-yoniṁ vinā kuryāt simhāsanānyathā śubham |
 Āyādhikyam vyayam hīnam sarva-saṁpach-chhubhāvaham |
 Āya-hīnam vyayādhikyam sarva saṁpad vināśanam |
 (M. LV. 81-83).

Dhūma-yoniś cha kākās cha gardhavān suno varjayet |
 Anya-yoni-śubham sarve śubhāyān iha yojayet |
 (M. LV. 81, 84-85).

Dhvaja-simha-hasti-vṛisha-yoni(h) śubham praśastam |
 Anyeshu yonir aśubham uditam purāṇaiḥ |
 (M. LII. 359-360).

There are other rules as well, e.g., where Āya, etc., are considered with regard to height in the Jāti class, and with regard to length in the other classes of buildings.

Again Āya, etc., are considered with regard to breadth :

Jāti-dvārodaye sarve chāyādi-saṁgraham bhavet |
 Chhandādīnāṁ tu sarveshāṁ tāre chāyādi-saṁgraham |
 Vṛiddhi-hānyādi-sarveshāṁ prāsādasyoktavād bhavet |
 (M. XXXIX. 39-41).

Vistāre chatur-aṅge vā shaṭ-śubhāyādi kārayet |
 (M. LV. 72).

The formulas also vary on different occasions :

Tri-chatuḥ-paṇcha-shaṭ-vṛiddhyā chāshṭa hāniś cha yonayaḥ |
 Shaṭ-saptāshṭaka-vṛiddhyā tu dvādaśa kshapayet budhaḥ |

Śesham āyam iti proktaṁ saptāshṭa-nava-varḍhanāt ।
 Daśabhiḥ kshapayech chhesham evaṁ vyayam udīritam ।
 Asṭa-nanda-daśe vṛddhyā sapta-vimśe kshayo bhavet ।
 Śesham dinam iti proktaṁ vṛddhāshṭa-nandanādhikā ।
 Saptaika-chandrage śesham vāram evam udīritam ।
 Tri-chatush-pañcha-vṛddhyā tu kshapayet tu navānśakam ।
 (M. LV. 73-80).

Etat tad eva saṁyuktaṁ harmyāṇām māna-kalpanam ।
 Shaṭ-saptāshṭaka-vṛddhiḥ syād dvā-daśāntam kshayaṁ nyayet
 Śesham tad āyam ity-uktaṁ saṁchitādi-yathā-kramam ।
 Saptāshṭa-nava-vṛddhyā tu haret pañktyā vyayam bhavet ।
 Eka-dvi-traya-vṛddhyā tu kshapayet tv-asṭā cha yonikam ।
 Shaṭ-saptāshṭa-vṛddhyā tu sapta-vimśa-kshayo bhavet ।
 Tach-chhesham chāpi nakshatraṁ gaṇayed āsvini-kramāt ।
 Shashṭa-nanda-vṛddhyā tu saptabhiḥ kshapayet tataḥ ।
 Śesham tad vāram ity-uktaṁ arka-vārādi-vāra-yuk ।
 Tribhir vedās tu vṛddhiḥ syān nanda-hāni-navānśakam ।
 Tithi-randhroshṇa-vṛddhiḥ syāt trimśatā tu kshayo bhavet ।
 (M. xxx. 177-187).

Dīrghe līngam āyādi-shaṭ-varga-śuddhiṁ kuryāt sarvatokta-
 vat ।

Māna-līnge cha anyat svāyam̐bhuvādim ananya-yuktaṁ
 tathāyādim sarvaṁ na kuryāt ।

Ba(n)ddhādya nanda-vasu-nanda-yugena vṛddhyā ।
 Śasṭārka-pankti-turagair muni-nanda-hānyā ।
 Yonyāś cha vṛddhir apy abhayaṁ cha tu vāram anśam ।
 Līngaikena kuryāt tu parārtha-līnge ।

(M. LII. 351-354).

Application of the rules :

They are applied in measuring both the architectural and the
 sculptural objects.

These rules are considered in connection with the measurement of villages and towns (M. ix. 67-74), of the twelve-storeyed buildings (xxx. 164-174), and of the phallus (LII. 350-356).

Cf. also :

Āyādi-shaḍ-varga-(h) surair (=surāṇām) vimāne ।

Chāyādhikaṁ kshīṇa-vyayaṁ śubhaṁ syāt ।

Grāmādi-karṭṛi-nṛpatika-kriyāṇām ।

Sarvaṁ śubhaṁ tat kurute tu vidvān ।

(M. xxx. 192-195).

The necessity of these Shaḍ-varaga formulas seems due to the fact that in most instances where the measurement of any object is concerned, the Āgamas, the Bimbamāna, the Mānasāra and the other works on architecture quote more dimensions than one. Thus for the length that an object is to be of, they instead of giving a single figure would quote, say, nine different measures. The Mānasāra in fact invariably gives nine different lengths, nine different breadths, and five heights concerning a building or image. Out of these different and varying measures which is to be selected would be determined by the application of the six formulas. Any of the different measures prescribed is open to be accepted only when it satisfies the tests of the Shaḍ-varga. By a verification of the measurements with the respective formula it would eliminate the risk of dimensions being selected that would be disproportionate among themselves and improper. This might have been the purpose that the authorities had in contemplation in prescribing the rules of the Āyādi Shaḍ-varga in all the architectural treatises. The testing of measurements by the Shaḍ-varga thus formed one of the most important points to be followed in architecture and sculpture, and we find a

reference to it in these ancient works so many times and almost without exception wherever there are any specifications prescribed.

- (2) Bimbamāna (British Museum, Ms. no. 558, 5292, v. 10, 11-13) :

Mānam tu yoni-nakshatra-samyuktam ||

Āyāmāshṭa-guṇite cha dvā-daśamśe'ti śeshatā |

Nandāmśe tu guṇite'pi dharmāmśe'ti vyayam bhavet ||

Yonir guṇibhir guṇitau(-tā) chāshṭāmśe'pi tathaiva cha |

Rikshakam aṣṭa-guṇitam cha sapta-vimśati-śeshataḥ ||

Vārakam nava-guṇitam cha saptāmśe tu hṛitam bhavet |

Amśakam chābdhi-guṇite'pi nava-bhāga-hṛitam matam ||

- (3) Kāmikāgama (xxxvi. 13-20, 169-172) :

Āyādi-saṃpad-artham tu vistāre chāyatau tathā |

Utsedhe chaiva hastānām samyak saṃpūrṇatām nayet || 13

Vistārāt kevalam vātha vāyamād unnates tathā |

Vistārāyāma-saṃsargād āyādyam parigrihyatām || 14

Aṣṭa-tri-tri-aṣṭabhir hitvāshṭa-manvarka-bhair bhajet |

Āyo vyayaś cha yonīś cha nakshatram śeshato bhavet || 15

Trimśad āpnuta paryantam tithir vānam tu saptabhiḥ |

Athavānya-prakāreṇa chāyādyam parigrihyatām |

Dvayor bhyām dvayārdhasya vistāram dvayārdham nāham tu
nāhakam || 16

Aṣṭa-nandāgni-vasubhir gaṇayen nanda-nanda-nāha |

Arka-dig-vasu-bhāḥ-sapta-navabhiś cha kramād bhajet || 17

Āyādyam pūrva-vat proktam āyādhikam śubha-pradam |

Yajamānasya yanmārkśhe nānukūlam yathā bhavet || 18

Tathā parīkshya kartavyam nāma nakshatrakam tu vā |

Parīkshya bahudhā kuryād ubhayam vā parīkshayet || 19

Sarvānukūlyam sarvatra vāstu yasmān na labhyate |

Tasmād guṇādhikam grāhyam alpa-dosham yathā bhavet || 20

Eka-tri-paṇcha-saptāmśe dhvaja-simha-vṛisha-dvipāḥ |

Pūrvād yāsu śubhā hy-eto āyādyas tv-anulobhataḥ || 169



Dvi-chatuḥ-shaḍ-vasu-sthānaṁ dhūma-śva-khara-vāyasāḥ ।

Āgneyādi vidikshv-ete varjanīyā bubhukshubhiḥ ॥ 170

and so on.

See also ibid. chap. L :

Evam ādau parīkshyaiva prāsādaṁ parikalpayet ।

Eteshām api sarveshām āyādi-vidhir uchyate ॥ 57

Various rules are again given :

Vistāraṁ dvi-guṇaṁ kṛtvā vasubhir bhājite sati !

Śishtaṁ yonir iha proktā tad-abhāve tu śaudhakaḥ ॥ 58

Udaye vasubhiḥ sapta-viṁśadbhir bham ihoditam ।

Paridhau nanda-guṇite sapta-bhur dvāram uchyate ॥ 59

Sakalaṁ tri-guṇaṁ kṛtvā triṁśadbhir bhājitvā ।

Tithi-udayaṁ vasubhir bhaktvā sūryāyas(-yais) tu śesha-
taḥ ॥ 60

Punar apy udayaṁ nanda-vasubhir vyayaḥ uchyate ।

Pādādhikaṁ tu yat śishtaṁ tat sarvaṁ sakalaṁ bhavet ॥ 61

Pūrva-vad guṇitaṁ kṛtvā bhāgaṁ(?) bhāraṁ samaṁ kṛtvā ।

Tenaiva vibhajed yal-lābhād adhikaṁ bhavet ॥ 62

Yugma-hastaiḥ svarodbhūtaiḥ śikhibhir yonir uchyate ।

Athavānya-prakāreṇa āyādi-vidhir uchyate ॥ 63

Nāge sūtrāgni-randhra-bhuvana-daśa-vasvābdhi-śishtaḥ tu ।

Tat syād āyo na yonir vāraṁ vasu-hataṁ udubhir (?)
bhaktvā ॥ 64

Śishtaṁ tu ṛikshaṁ hatvā bhaktvātha sūtrair bhuvanam ।

Atha phalaṁ śishtaṁ aṁsaṁ vasughnaṁ triṁśad bhaktam ॥ 65

Tithiḥ syād graha-dina-tithi-yogādayo yoni-bhedāḥ ।

Athavānya-prakāreṇa chāyadin parikalpayet ॥ 66

Nāga-nanda-guṇa-nāga-nanda-dṛik-bhānu-nāḍi-vasu-bhaṁ-

munir vā ।

Āyam anyatra yoni-ṛikshakaṁ vāraṁ aṁsaka-guṇa-kshaya-
kramāt ॥ 67

Application of the rules :

Idam linge cha sakale dvāre sthambbhādike matam ।

Idam āyādikam chārdha-maṇḍape śishta-maṇḍape ॥ 68

Parivárālaye tuṅga-harmye anyasmin prakalpayet ।

Evam parikshya bahudhā prāsādam parikalpayet ॥ 69

Ibid. LV. 28-30 :

Mānam labdhodayam yat syāt bhaktvā mātrayor viśeshataḥ ।

Pariḥṛityāṅguli-chehhedyam āyādyam parikalpayet ॥ 28

Ashta-nandāgnibhiś chaiva vasu-nandā cha chatusṭṭayair hi ।

Guṇatvara-vidhi-mūrti-ṛiksha-sapta-navāṁśakair hi ॥ 29

Ḥṛityam āyam vyayam chaiva yonis tāras tu vārakah ।

Āṁśakā chāvaśisṭhās tu kalpaniṃs tu deśikaiḥ ॥ 30

Ibid. xxxv. 21 (refers to six component parts of a building) :

Adhishṭhānam cha pādām cha prastaram karmam eva cha ।

Śikharam stūpikā chaiva śālāṅgam iti kathyate ॥ 21

These are called Shad-varga ; cf. XLV. 8 (under Puṁliṅga), 15 (under Drāviḍa), 10 (under Strīliṅga), and 11 (under Napuṁśaka).

(4) Laghu-śilpa-jyotiḥ-sārat (ed. Śivarāma, I. 3-5) :

Āyo rāśiś cha nakshatraṁ vyayas tārāṁśakās tathā ।

Graha-maitrī rāśi-maitrī nādi-vedha-gaṇendavaḥ ॥

Ādhipatyam vāra-lagne tithy-utpattis tathaiva cha ।

Ādhipatyam varga-vairam tathaiva yoni-vairakam ॥

Ṛiksha-vairam sthitir nāśo lakṣaṇāny-eka-vimśatiḥ ।

Kathitāni muni-śreshṭhaiḥ śilpa bi(vi)dbhir grihādishu ॥

These Shad-varga formulas are rules which are not easily grasped in the abstract form. They, however, need not be neglected if we are incapable of interpreting them correctly. While quoting a few extracts on this subject from a Tamil version of the Myen (?Mayamata) Rev. J. F. Kearns, Missionary, Tanjore, lost his temper and priestly patience and has recorded the following :

“Strange as all this appears to us Europeans, natives regard these things as matters of great importance.” (Ind. Ant. vol. v. p. 296, c. 1, last para).

I fear whether the learned missionary understood the importance of the matters correctly. We may, however, compare in the absence of the Tamil text his translation (ibid. p. 295-296) :

“Ascertain the length of the house, square it, multiply the sum by 8, and divide the product by 12, the remainder is the (Ādāyam?) or profit. Again, take the square number and multiply it by 9, divide the product by 10, the remainder is the Śelavu or loss (i.e., Vyaya). Again, take the square number and multiply it by 27, and divide the product by 100, the remainder is the age or durability of the house. Again, take the square number, multiply it by 8, and divide the product by 27, the remainder is the star (i.e., Riksha). Again, multiply the square number by 3, and divide the product by 8, the remainder is the Yoni. Multiply the square number by 9, and divide the product by 7, the remainder is the day (i.e., Vāra). Multiply the square number by 9, and divide the product by 4, the remainder is the caste. Multiply the square number by 4, and divide the product by 9, the remainder is the Amśam. Multiply the square number by 9, and divide the product by 30, the remainder is the Tithi.”

“If this falls within 15, it belongs to the crescent moon, but if above 15 to the decreascent moon. Again, multiply the square number by 4, and divide the product by 12, the remainder is the constellation. Multiply the square number by 8, and divide the product by 5, the remainder gives the Sūtra. The following are the Yonis :—Garuḍa, (Punai ?) Simha, Noy, Pāmbu, Eli, Aṇi, Muśl : of these (Punai?) (cat), Eli (rat), and Muśl (hare) are bad. The following are the Amśams :—Arśam, Soram, Putthi, Satthi, Thanium, Rāsium,

Kalibam, Varuttham, Rokam, and Subām. The following are the Sūtras: (Bālan?) (Kumāran?) Rājan, Kilavan, Maranan."

The following examples are given to illustrate the foregoing:

- "Given the length of the house 11 cubits, and the width 5 cubits, to find the age,—that is to say, how many years such a house will stand. By the rule $11 \times 5 = 55$, and $55 \times 27 = 1485$, $1485 \div 100 = 14$, the remainder being 85,—which remainder indicates the number of years the house will stand."
- "Given the length of a house 15 cubits, and the width 7 cubits, to find the caste for whom it is suitable, $15 \times 7 = 105$, $105 \times 9 = 945$, and $945 \div 4 = 236$, remainder 1. The remainder 1 indicates the first caste, i.e., Brāhmans."
- "Given the length of the house 17 cubits, and the width 7, to ascertain the caste for whom it is suitable, $17 \times 7 = 119$, $119 \times 9 = 1071$, and $1071 \div 4 = 267$, remainder 3. The remainder 3 denotes the third or Vaiśya caste."
- "The next example exhibits the entire series. Given the length of the house 9 cubits, width 3 cubits, to find the (Ādāyam) and Śelavu, etc., etc. By the rule $9 \times 3 = 27$, $27 \times 8 = 216$, and $216 \div 12 = 18$,— $12 = (\text{Ādāyam})$ $27 \times 9 = 243$, and $243 \div 10 = 24$, remainder 3,—which is the Śelavu or loss, and so on according to the rule. The Yonī is Garuḍa, the star Revatī, the part of the lunar month the third day, the day of the week Thursday, the constellation Pisces, and the caste Vaiśya."

SHODASA-PRATIMĀ—The sixteen images, a group of sixteen deities.

(M. LXIV., named Pratimā, 1-93).

Cf. Purato'sya shodaśānām vara-gaṇikānām dvi-bhūmika-grihāṇi āli-dvayena—"in front of the temple he erected two rows of double-storied houses for sixteen female attendants"

(Chebrolu Inscript. of Jaya, v. 46, Ep. Ind. vol. VI. pp. 40, 39).

SHODĀŚA-MANDIRA-CHAKRA—The plan of a house having a quadrangular courtyard in the centre and comprising sixteen halls or rooms (mandira) :

- (1) In the north-east corner is stated to be (1) the family chapel (deva-gṛiha) ; in the east (2) the room for all things (sarva-vastu-gṛiha), (3) the bath room (snāna-gṛiha), and (4) the room for churning milk (dadhi-manthana) ; in the south-east corner (5) the kitchen; in the south (6) the Bṛi(Vṛi)tasagṛiha (?), (7) the Śaina-gṛiha, (? Śauna = meat kept at a slaughter house), and (8) the lavatory (purīsha-gṛiha) ; in the south-west corner (9) the library (sāstra-gṛiha) ; in the west (10) the study (vidyābhyāsa-gṛiha), (11) the dining-hall (bhojana-gṛiha), and (12) the weeping-room (rodana-gṛiha) ; in the north-west corner (13) the granary (dhānya-gṛiha) ; in the north (14) the bedroom (saṁbhoga-gṛiha, or the house for enjoying one self in), (15) the store-room (dravya-gṛiha), and (16) the room for invalids or medicine (aushadha-gṛiha).

(Vāstu-tattva, Lahore 1853, p. 1 f.).

- (2) Sthā(?Snā)nāgarām diśi prāchyām āgneyyām pachanālayam |
Yāmyāyām śayanāgāram nairṛityām sāstra-mandiram ||
Pratīchyām bhojanāgāram vāyavyām paśu-mandiram |
Bhāṇḍa-kośam chottarasyām a(i)śīnyām deva-mandiram ||

(Vāstu-pravandha, II. 25, 26, compiled by
Rajakisora Varmma).

- (3) Almost same plan as (1) :

Īsānyām devatā-geham pūrvasyām snāna-mandiram |
Āgneyyām pāka-sadanām dravyāgāram tathottare ||
Āgneya-pūrvayor madhye dadhi-manthana-mandiram |
Agni-preteśayor madhye ājya-geham prāsasyate ||
Yāmya-nairṛityayo(r) madhye purīsha-tyāga-mandiram |
Nairṛityām-bu(?)payor madhye vidyābhāsasya-mandiram ||

Paśchimānilayor madhye rodanārthaṁ gṛihaṁ smṛitam ।
 Vāyavottarayor madhye rati-gehaṁ prasasyate ॥
 Uttareśānayor madhye aushadhārthaṁ tu kārayet ।
 Nairṛityāṁ sūtikā-gehaṁ nṛipāṇāṁ bhūtim ichchhatām ॥

(Śilpa-sāstra-sāra-saṁgraha, ix. 24-28).

(5) Another similar plan :

Īśāne devatāgāraṁ tathā śānti-gṛihaṁ bhavet ॥
 Mahānasam tathāgneve tat-pārśve chottare jalam ।
 Gṛihasyopaskaram sarvaṁ nairṛitye sthāpayed budhaḥ ॥
 Ba(n)dha-sthānam bahiḥ kuryāt snāna-maṇḍapam eva cha ।
 Dhana-dhānyam cha vāyavye karma-śālāṁ tato bahiḥ ॥
 Evāṁ vāstu-viśeṣaḥ syād gṛiha-bharttuḥ śubhāvahaḥ ॥

(Matsyā-Purāṇa, chap. 256, v. 33-36).

In this plan, it should be noticed, the bandha-sthāna (lit. place to bind in ; ? slaughter-house, vadha-sthāna), the bath-room and the office (karma-śālā) are directed to be built outside (the residential building proper).

(6) Pūrvāyāṁ śrī-gṛihaṁ proktam āgneyyāṁ vai mahānasam ।
 Śayanam dakṣiṇasyāṁ tu nairṛityāṁ āyudhāśrayam ॥
 Bhojanam pāśchimāyāṁ tu vāyavyāṁ dhānya-saṁgrahaḥ ।
 Uttare dravya-saṁsthānam aiśānyāṁ devatā-gṛiham ॥
 Chatuḥ-śālāṁ tri-śālāṁ vā dvi-śālāṁ chaika-śālakam ।
 Chatuḥ-śāla-gṛihāṇāṁ tu śālālindaka-bhedataḥ ॥

(Agni-Purāṇa, chap. 106, v. 18-20).

This plan is specially meant for houses in towns, etc. (cf. v. 1-12).

(7) Gṛiha-vāstu-pradīpa (Lucknow, 1901) quotes from some authority without mentioning his name the following :

Atha nṛipāṇāṁ shoḍaśa-gṛiha-rachanopāyaḥ ।
 Snāna-pāka-śayanātra-bhujesva(?)-dhānya-bhāṁḍāra-daivata-
 gṛihāṇi cha pūrvata(h) syuḥ ।
 Tan-madhyas tu mathana-ājya-purīsha-vidyābhyāsākhyā-
 rodana-rataushadha-sarva-dhāma ॥

(8) Yet another similar plan :

Aisānyām pachana-sthānam brāhmaṇānām vidhīyate ।

And of the Kshatriyas to the south-east, of the Vaiśyas to the south-west, and of the Śūdras to the north-west (v. 177-178).

Pūrvasyām bhojana-sthānam āgneyyām tu mahānasam ।

Yāmyāyām sayana-sthānam nairṛityām āyudhālayaḥ ॥ 179

Maitra-sthānam tu tatra tatra vāruṇyām udakālayaḥ ।

Goshthāgāram cha vāyavyām uttarasyām dhanālayaḥ ॥ 180

Nitya-naimittikārtham syād aisānyām yāga-maṇḍapam

Kāñji-lavanayoh pātram prāg-udag-diśi vinyaset ॥ 181

Antarikshe' pi vā chullyulūkhali savitā api ।

Anna-prāsanam āryāmśe chendrāgnyām cha savitrake ॥ 182

Vivasvad-amśe śravaṇam vivādo maitra-deśake ।

Kshaudram indrajaye vidyād vāyau some cha vā bhavet ॥ 183

Vitathopanayoś chaiva pitri-dauvārike pade ।

Sugrīve pushpa-dante cha prasūti-gṛham ishyate ॥ 184

Apavatse tu kośaḥ syāt kuṇḍam āpe vidhīyate ॥ 184a

Aṅkaṇam tu mahendrāmśe peshanī cha mahīdhare ॥ 185

Arishtāgāram ishtam syāt tatropaskāra-bhūmikam ॥ 186

Vāhanam dvāra-yāme syāt snāna-sālā cha vāruṇe ।

Asure dhānya-vāsaḥ syād āyudhād (?) indra-rājake ॥ 187

Mitravāsas tathā mitre roge volūkhalaṁ matam ।

Bhūdhare kośa-geham syān nāgāmśe ghṛitam aushadham ॥ 188

Jayante chāpavatse cha parjanye cha śive kramāt ।

Visha-pratyaushadham chaiva kūpe deva-gṛham bhavet ॥ 189

Riksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam ॥ 191

(Kāmikāgama, xxxv. 177-191).

(9) Compare the Mānasāra, xl. 71-111 (antaḥ-sālā, or houses in the inner court, 112-153 (bahih-sālā, or buildings forming part of the palace in the outer court).

(See under Rāja-harmya).

SHODAŚĀŚ(-S)RA—A type of building which has sixteen-angular shape, one storey and one cupola.

- (1) Bṛihat-saṁhitā (Lvi. 28, J. R. A. S., N. S., vol. vi, p. 320, note 1, see under Prāsāda).
- (2) Matsya-Purāṇa (chap. 269, v. 29, 53, see under Prāsāda).
- (3) Bhavishya-Purāṇa (chap. 130, v. 25, see under Prāsāda).

S

SAKALA—An idol, a group of images of four deities including Īśvara, a ground-plan.

- (1) A ground-plan (M. vii. 2, 51, 73, xii. 64, see Pada-vinyāsa).
- (2) An image or idol (M. LXIV. 48).
- (3) Suprabhedāgama (xxxiv., named Sakala-lakṣhaṇa-vidhi, 1, 2) :
Athātaḥ saṁpravakṣhyāmi sakalānām tu lakṣhaṇam |
Sarvāvayava-dṛīṣyatvāt pratimā tv-iti chochyate ||
Īśvarādi-chatur mūrttiḥ paṭhyate sakalam tv-iti ||

SATĪ-MANḌAPA—A kind of pavilion where perhaps certain ceremonies used to be performed in connection with the obsolete practice of burning alive a devoted wife with her dead husband, the temple of the goddess Durgā or Satī who was the wife of Śiva and a daughter of Dakṣha.

Arbhakānām mukhālokaṁ maṇḍapam satī-maṇḍapam |

(M. xxxiv. 41).

SATYA-KĀNTA—A class of eight-storeyed buildings.

(M. XLVI. 43-45, see under Prāsāda).

SATRA(-TTRA)—(cf. Chhatra, Chhatri)—The modern Dharma-sālā, a rest house, a residence, an alms-house.

- (1) Alms-house (Dewal Praśasti of Lalla the Chhinda, v. 20, Ep. Ind. vol. i. pp. 79, 83).
- (2) Hall of charity (Stone Inscript. at Vaghli in Kandesh, no. C, lines 4, 12, Ep. Ind. vol. ii. pp. 226, 227).
- (3) See Śrīdhara's Devapattana Praśasti (verse 10, Ep. Ind. vol. ii. p. 440).
- (4) Rest-house (Nilgund Inscript. of Taila ii, line 30, Ep. Ind. vol. iv. pp. 207, 208).

- (5) Chitrais satrāl yair yyasya prithivyām prathita-yaśasaḥ ।

Bubhukshu-bhikshu-saṁghāta-prabhūta-prīti-hetubhiḥ ॥

(Two Pillar Insc. at Amaravati, no. A, of
Keta II, v. 40, Ep. Ind. vol. VI. p. 152).

- (6) A feeding establishment :

Deva-bhogārthaṁ cha deva-kulebhyah khaṇḍa-sphuṭitādi-nimi-
ttaṁ gandha-dhūpa-pushpa-dīpa-naivedādy-upachārārthaṁ
tapovana-sattrottarāsaṅga-dānādy-arthaṁ cha..... ।

(Cambay plates of Govinda IV, line 48, Ep. Ind.
vol. VII. pp. 40-45).

- (7) Bilvapadrake parikalpita-sattra-bhoktrīṇām yathā-prāpta-
brāhmaṇādi-janānām trīṁśataḥ pratyaham upabhogāya . . .

“ In order to feed daily thirty Brāhmaṇas or other men who
happen to arrive (and) who use the rest-house established at
Bilvapadraka.”

(Baloda Plates of Tivaradeva, lines 26-27, Ep.
Ind. vol. VII. pp. 105, 107).

- (8) A charitable dining-hall of a temple :

Śrī-Sarvva-lokāśraya-jina-bhavana-khyāta-satrārtham—“for
the purpose of the renowned dining-hall of the holy and
famous Jain temple called Sarvalokāśraya-Jina-bhavana.”

(Kaluchumbarru Grant of Amma II, line 60, Ep.
Ind. vol. VII. pp. 188, 191, 179).

- (9) Khaṇḍa-sphuṭa-nava-kṛityopili-prapūjādi-sattra-siddhyartham ।

“ For the cost of repairs of breaks and cracks, offerings, wor-
ship, etc., and of an alm-house.”

(Maliyapundi Grant of Ammaraja II, line 54, Ep.
Ind. vol. IX. pp. 54, 56).

- (10) Drākshārāme pāvane puṇya-bhājā puṇya-kshetre Pīṭhapury-
yām cha yena ।

Bhoktum prityā pratyaham brāhmaṇānām ākalpānttaṁ
alpitaṁ sattra-yugmam ॥

“At holy Drākshārāma and at the sacred place of Pīṭhapurī, this charitable one joyfully founded two sattras for Brāmhaṇas, in order that they might daily enjoy their meals (there) till the end of the Kalpa.”

(Eastern Chalukya Grants, no. 39, a Grant of Virā-Choda, v. 33. H. S. I. I. vol. i. pp. 56, 61; see also quotation no. 16 below).

- (11) “The hiranya-garbha, brahmāṇḍa, and all the other great gifts prescribed in the śāstras had he made,—wells, ponds, tanks, with satras from road to road, had he established—and temples of the gods he had made.”

(Ep. Carnat. vol. XII. Kunigal Taluq, no. 37, Transl. p. 38, para 3).

- (12) “Having allotted to the avasara-satra of the god śrī-Harī-haradeva two shares of the village....”

“Satra—oblation, charity, asylum or alms-house, charitable dining hall; ‘avasara-satra’ seems to mean an occasional satra” Dr. Fleet.

(But ‘rest-house’ as opposed to both resting and dining hall would perhaps give better meaning.)

(Sanskrit and Old Canarese Inscript. no. VI, Ind. Ant. vol. iv. p. 329, c. 1, line 3 f., and foot note).

- (13) Sa prāsādām achīkarad divishadām Kedāra-devasya cha khyātasyottara-mānasasya khaṇanām sattram tathā chākshaye |

“He caused to be built a temple of the inhabitants of heaven called.....and of the god Kedāra; he likewise had the famous Uttara-mānasa (tank) dug, and (established) a hall of charity, to last for ever.”

(Gaya Inscript. of Yakshapala, v. 12. Ind. Ant. vol. XVI. pp. 65, 66).

- (14) "A grant of land for a satra for feeding twelve Brāhmins in front of the maṭha on the bank of the Tungabhadra."

(Ep. Carnat. vol. vi. Koppa Taluq, no. 32
Transl. p. 81, Roman text, p. 176-177).

- (15) He halting at Mārasinga's Behūr, constructed there the Birudasarvvajña-gaṭṭa and other tanks; and to provide a satra for food for the students in the maṭha of the god Mallikārjuna there.....made a grant of land."

(Ep. Carnat. vol. vii. Shikarpur Taluq, no. 19,
Transl. p. 43, Roman text, p. 98).

- (16) Drākshārāme pāvane puṇya-bhājā puṇya-kshetre Piṭhapury-yāin cha yena.....kalpitaṁ sattra-yugam, (cf. no. 10 above).

"At the pure Drākshārāma and at Piṭhapuri, a place of sanctity, he established two sattras."

(Chellur Grant of Vira-Choladeva, line 97-98,
Ind. Ant. vol. xix. pp. 432, 436).

SATRA-MANḌAPA—A type of pavilion, the alms-house of a temple.

Vāpi (? Kapi)-nirgamane yena pūrvataḥ satra-manḍapam |

(Garuḍa-Purāṇa, chap. 46, v. 14).

SATRĀVĀSA-MATHA—A monastery, a free rest-house.

Chatushkoṇe tapasvinām satrāvāsa-maṭham bhavet |

(M. xxxii. 89).

SADANA—A seat, a sacrificial hall, a temple, a house, a mansion, a palace, the abode of the god of death (Yama).

- (1) A temple (Dabhoi Inscip. v. 111, Ep. Ind. vol. i. p. 31).

- (2) Sura-sadana (Dewal Praśasti of Lalla, v. 20, Ep. Ind. vol. i. p. 79).

- (3) Sadanam atula-nāthasyoddhṛitaṁ yena jirṇṇam |

"By whom the (old) temple of Atula-nātha was repaired."

(An Abu Inscip. of the reign of Bhimadeva II,
v. 10, Ind. Ant. vol. xi. pp. 221, 222).

(4) Sārasvatam kṛidā-ketanam etad atra vidadhe ।

Sārasvatam sadanam akshayam etad astu ।

(Sanskrit Grants and Insc. no. I, v. 33, 34,
Ind. Ant. vol. XI. pp. 103, 106).

SADĀŚIVA—A class of four-storeyed buildings.

(M. XXII. 25-33, see under Prāsāda).

SADMAN—A seat, an altar, a temple, an abode, a dwelling, a house.

Chakre nava-niviḍa-viśāle sadmani Śūlapāneḥ—"built a new solid large temple of Śūla-pāṇi."

Śambhoḥ sadmani stambha-mālām...vyātātāna—"erected a row of pillars in the temple of Śambhu."

(An Abu Insc. of the reign of Bhimadeva II,
v. 10, 12, Ind. Ant. vol. XI. pp. 221, 222).

SANDHI—A joint, a connection, a combination, a junction.

Eka-śālānu-sandhiś cha dvi-śālā chaika-sandhikam ।

Tri-śālā cha dvi-sandhiḥ syāch chatuḥ-sandhiś chatur-mukham ।

Shaṭ-sandhiḥ sapta-śālā cha bahu-sandhi(r) daśālayam ।

(M. XXXV. 73-74).

SANDHI-KARMAN—The joinery, the framing or joining of wood for the internal and external finishings of houses: thus the covering and lining of rough walls, the covering of rough timbers, the manufacture of doors, shutters, sashes, stairs, and the like, are classed under the head of joinery.

(See Guilt, *Encycl. of Arch.* p. 1214).

Mānasāra (chap. XVII., named Sandhi-karman, 2-225) :

The definition :

Harvyāṇām dāru-sainyogaṁ sandhi-karma (m)udīritam । (2).

Various kinds of joinery are described under the following names :

Malla made with two pieces of wood, Brahma-rāja with three or four pieces, Veṇu-parvan with five pieces, Pūga-parvan with six

pieces, Deva with seven pieces, Parvan with eight pieces, and Daṇḍa with more than eight pieces of wood and other materials (line 18 f.).

Forms of the joinery are described under the titles Nandya-varta and Svastika (59-60), etc., see details (18-58, 61-225).

SANDHI-BANDHA—A bond of union, a material that makes two bodies stick together, cement, mortar.

Samsthāpyāpi na tasya tushtir abhavad yāvad Bhavānī-grīhaṁ
suśliṣṭāmala-saudhi-bandha-ghaṭitam ghaṇṭā-ninādojjvalam ।

“Not satisfied with the erection (of this image only, the pious man) caused to be built a shrine of Bhavānī, which was joined with a very adhesive and bright cement, resplendent with the sounds of bells.”

(Benares Inscript. of Pantha, v. 5, Ep. Ind.
vol. IX, pp. 61-62).

SAPTA-TALA—(see Tala)—The seventh storey, seven-storeyed buildings.

Etat sapta-talaṁ proktaṁ rājñām āvāsa-yogyaklam ।

(Kāmikāgama, xxxv. 84).

The seven storeyed-buildings are described in a separate chapter in the Mānasāra :

Description of the seventh storey (M. xxv. 2-23, 32-39), the eight classes (ibid. 3-31), see under Prāsāda.

SAPTA-TĀLA—(see Tāla-māna)—A system of measurement in accordance with which the whole body is seven times the face inclusive of head.

(Śukranīti, chap. IV. sect. IV, ed. Jivananda
Vidyāsāgara, p. 359, see details under Tāla).

SAPTA-BHŪMI-(KA)—(see Sapta-tala)—The seventh storey, seven-storeyed buildings.

Rāja-kanyām...sapta-bhūmika-prāsāda-prānta-gatām ।

(Pañchatantra, ed. Bombay, I. p. 38).

SAPTA-SĀLĀ—A seven-fold wall.

Madhya-sūtram tu vāme tu harmya-dvāram prakalpayet ।

Tad-bahiḥ parito-deśe sapta-sālām prakalpayet ।

Narāvāsārtha-rathyā cha prakāra-dvaya-maṇḍitam ।

(M. xxxi. 81-83).

SABHĀ—A type of building, an edifice, a public hall, an assembly room, a council chamber.

(1) A class of buildings :

Prāsāda-maṇḍapam chaiva sabhā-sālā-prapām tathā ।

(A)raṅgam iti chaitāni harmyam uktaṁ purātanaiḥ ।

(M. III. 7-8).

Śikhare chāvṛite'pare sabhā-maṇḍapa-gopure ।

(M. xviii. 200).

A public hall :

Maṇḍapam sabhām vāpi grāma-yogyam yathā-diśi ।

Nagare cha yathākāram dvi-guṇātyarthakāyatam ।

(M. xxxiv. 562-563).

Bhūdhare chāsūre vāpi sabhā-sthānam prakalpayet ।

(M. viii. 34).

(2) A council chamber :

Tato vichintya manasā loka-nāthaḥ Prajāpatiḥ ।

Chodayamāsa tvaṁ Kṛishṇaḥ sabhā vai kriyatām iti ॥

Yadi tvaṁ kartukāmo'si priyam śilpa-vatām vara ।

Dharmma-rājasya daiteya yādṛīṣim iha manyase ॥

Yam kṛitām nānukurvanti mānavāḥ prekshyādhishṭhitāḥ ।

Manushya-loke sakale tādṛīṣim kuru vai sabhām ॥

Yatra divyān abhiprāyān paśyema hi kṛitāms tvayā ।

Āsurān mānushāns chaiva sabhām tām kuru vai Maya ॥

Pratigrihya tu tad vākyaṁ samprahrishṭo Mayas tadā ।

Vimāna-pratimām chakre Pāṇḍavasya śubhām sabhām ॥

The penultimate verse is explained by the commentator

Nilakaṇṭha :

Āsurān mānushān ity upalakṣhaṇam deva-gaṁdharvādīnām
apy abhiprāyān lepa-chitre lekhyā-chitre cha chaturdaśa-
bhuvanāntarastha-tat-taj-jātiya-svābhāvika-nānā-vidha-

lilā-pradarśanena manovṛittiḥ paśyema yad-darśanena brah-
māṇḍāntara-vartī-sarvaṁ vastu-jātaṁ drishṭa-prāyaṁ bha-
vatīty arthaḥ ।

(Mahābhārata, Sabhā-parvan, chap. I. v. 9-13).

See also the description of the Indra-sabhā (ibid. chap. VII),

Yama-sabhā (chap. VIII), Varuṇa-sabhā (chap. IX),

Kubera-sabhā (chap. X), and Brahma-sabhā (chap. XI).

Sabhā.....divyā hema-mayair uchchaiḥ prāsādair upaśobhitā ।

(Ibid. II. 10, 3).

(3) Chatur-bhāga-dvi-bhāgena prishṭhāvāsa-sabhāṁ nayet ॥

Agra-kūṭa-dvayor madhye śālāḥ prishṭha-sabhā yathā ॥

Prishṭhāvāsa-sabhā tad-vad anyat sarvaṁ adhas-tale ॥

(Kāmikāgama, xxxv. 73, 74, 76).

Definition :

Mūla-kūṭa-samāyuktā vāṇa-kūṭa-samanvitā ॥

Kachehha (= keśa)-gṛiha-samāyuktā sabheti parikīrtitā ॥

(Ibid. xxxv. 4, 95).

Brahma-sthāne sabhādīni kalpayed vidhinā budhaḥ ॥

(Ibid. xxviii. 15).

(4) “ Mārtaṇḍa-varmā, the king of Keraḷa, desirous of extensive prosperity, fame and long life, built the sabhā of Śambhu (Śiva) at Śuchīndram.”

Sthāne mānī-śuchīndre samakuruta sabhāṁ Keraḷa-kshma-
patīndraḥ ।

(Inscrip. in the Pagodas of Tirukurunguḍi, in

Tinnevely, and of Śuchīndram, in South

Travancore, Ind. Ant. vol. II. p. 361, c. 2:

v. 1 ; p. 362, para. 1).

(5) “ The word (Sabhā) denotes also (i.e., other than a regular assembly or meeting) a ‘ hall ’ or a ‘ house.’ Dr. Bhandar-
ka

(Ind. Ant. vol. XII. p. 145, c. 2. line 9 f).

(6) Śrī-raṅga-kāñchana-sabhā yathā-puram abhāsayat ।

“The regilded (central shrine of the temple at) Śrīraṅgam and the golden hall (at Chidambaram).”

(Ariyur Plates of Virupaksha, lines 21-22, Ind. Ant. vol. xxxviii. pp. 14 ; 12, para 4, line 6).

Ā-MĀLIKĀ—A class of buildings.

(Kāmikāgama, xlv., see under Mālikā).

SAMA—(see Samudga)—A type of rectangular building.

(Agni-Purāṇa, chap. 104, v. 16-17, see under Prāsāda).

SAMA-BHAṆGA—(see Bhaṅga)—A pose, in this type the right and left of the figure are disposed symmetrically, the figure seated or standing being poised firmly on both legs without inclining to right or left.

SAMUDGA—A type of round building.

Cf. Vṛittah Samudga-nāmā ।

(1) Bṛihat-saṁhitā (chap. lvi. 23, J. R. A. S., N. S., vol. vi. p. 319, see under Prāsāda).

(2) Matsya-Purāṇa (chap. 269, v. 38, 53, see under Prāsāda).

(3) Bhaviṣhya-Purāṇa (chap. 130, v. 30, 24, see under Prāsāda).

SAMUDRA—A type of building.

(1) Matsya-Purāṇa (chap. 269, v. 38, 53, see under Prāsāda).

(2) Bhaviṣhya-Purāṇa (chap. 130, v. 24, see under Prāsāda).

SARORUHA—A type of building, a moulding.

A moulding of the pedestal (M. xiii. 76, etc).

See Padma and compare the lists of mouldings under ‘Upapīṭha’ and ‘Adhishṭhāna.’

A class of six-storeyed buildings (M. xxiv. 47, see under Prāsāda).

SARVA-KALYĀṆA—A class of buildings.

(Kāmikāgama, xlv. 42-49, see under Mālikā).

SARVA-KĀMIKA—(see Utsedha)—Also called ' dhanada ', a height which is $1\frac{3}{4}$ of the breadth.

(See M. xxxv. 22-26, and cf. Kāmikāgamā, I. 24-28, under Adbhuta).

SARVATO-BHADRA—A type of building, pavilion, hall, entablature, window, phallus ; a joinery, a four-fold image one on each side of a four-faced column ; a village, a town, having a surrounding road and entrances on four sides ; a house furnished with surrounding terraces.

(1) Apratishiddhāhindam samantato vāstu sarvato-bhadram |

Nṛipa-vibudha-samūhānām kāryam dvāraś caturbhir api ||

" An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra (i.e. goodly on every side) ; such a one is fit for kings and gods, and ought to have four entrances."

(Bṛihat-saṁhitā, LIII. 31, J. R. A. S., N. S., vol. VI. p. 285).

" Sarvato-bhadra is the name of a kind of building, which has four entrances, many spires or turrets (śikhara), many beautiful dormer windows and five storeys, and is 26 cubits broad."

(Ibid. LVI. 27, J. R. A. S., N. S., vol. VI. p. 320).

(2) Matsya-Purāṇa (chap. 269. v. 29, 34, 35, 48, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 34, see under Prāsāda).

A type of quadrangular building:

(4) Agni-Purāṇa (chap. 104, v. 14-15, see under Prāsāda).

(5) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāsāda).

(6) Sarvato-bhadram aṣṭāsyam—the Sarvato-bhadra house (śālā) has eight faces.

(Kāmikāgamā, xxxv. 88).

An entablature (ibid. LIV. 8).

(7) A class of villages (M. IX. 2, 126 f).

A type of prastara or entablature (M. XVI. 185).

A kind of joinery (M. XVII. 53).

A class of maṇḍapa or pavilions (M. XXXIV. 555).

A type of śālā or hall (M. XXXV. 4).

A class of windows (M. XXXIII. 583).

A kind of phallus (M. LII. 114).

- (8) Sarvato-bhadra-devālaya—"according to Varāhamihira (Bṛhat-saṃhitā, LVI. 27) it means a temple with four doors and many spires, i. e., such a one which looks equally pleasing from all sides."

(Ep. Ind. vol. I. p. 382, note 50).

- (9) Sarvato-bhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana-tilaka-Jina-chaityālaya vanu |

"The Tribhuvana Jina chaityālaya temple.....(which is) auspicious on every side, has four faces (and) is the embodiment of the three jewels (of the Jainas)."

(Karkala Inscript. of Bhairava II, line 17, Ep. Ind. vol. VIII. pp. 132, 135).

- (10) Nayana-mano-harah Sarvato-bhadra |

"Apparently the name of a hall in the first storey of the cave temple."

(The Pallava Inscript. of the seven Pagodas, no. 13, Ep. Ind. vol. X. p. 7).

- (11) Sarvato-bhadra-pratimā—"literally an image lovely on all sides, is apparently a technical term for an 'four fold image,' one being carved on each side of a four-faced column."

(Jaina Inscript. from Mathura, no. 11, Ep. Ind. vol. I. p. 382, foot notes 50, 51).

SAHĀYA-DURGA—A kind of fort.

(See details under Durga).

SAHASRA-LIṄGA—A thousand-phalli, a group of phalli of Śiva.

“Set up on the colonnade to the west a row of liṅgas forming the thousand liṅgas.”

(Ep. Carnat. vol. iv. Chamrajnagar Taluq, no. 86,
Transl. p. 11, line 9, Roman text, p. 18, line 14).

SAMKĪRṆA—A type of building, houses built with a certain number of materials, a joinery.

Buildings made of more than two materials (M. xviii. 139, etc.
see under Vimāna and Prāsāda).

A class of buildings (Kāṁikāgama, xlv. 62, see under Mālikā).

A kind of joinery (M. xvii. 140, 146).

SAMGRAHA—A combination of mouldings at the bottom of a column.

Ekāṁśaṁ pādukāṁ kuryāt pañcha-bhāgaṁ tu saṁgrahaṁ |
(M. xv. 179, etc).

SAMGRAHAṆA—A fortress to defend a group of ten villages.

Daśa-grāmi-saṁgrahena saṁgrahaṇaṁ sthāpayet |
(Kaṁṭīliya-Arthaśāstra, chap. xxii. p. 46).

SAMGHĀRĀMA—(see Vihāra)—Residences of monks or hermits, the monastery.

(Taxila plate of Patika, line 3, Ep. Ind. vol. iv.
pp. 55, 56).

SAMCHĀRA—An entrance, a door, a gate, an outlet, a military post, a tower or circuit on the top of the surrounding wall of a village or town.

(M. x. 109, etc).

SAMCHITA—A class of buildings in which the breadth is the unit of measurement, the temples in which the idol is in the sitting posture.

(M. xix. 7-11, xxx. 103-174, see under Apasam-
chita).

Pratyekaṁ tri-vidhaṁ proktaṁ saṁchitaṁ chāpy-asamchitam ।

Upa-samchitam ity evam..... ।

(Kāmikāgama, XLV. 6-7).

SAMPŪRṆA—A class of buildings.

(Kāmikāgama, XLV. 29-30, see under Mālikā).

SAMVIDDHA—A fortified city.

(M. x. 41, see under Nagara).

Cf. Visiting “ the gramas, nagaras, khetas, kharvatas, madambas, pattanas, droṇamukhas and sainvāhanas—the cities of the elephants at the cardinal points.”

(Ep. Carnat. vol. VII. Shikarpur Taluq, no. 118,
Transl. p. 86, last para, line 14).

SAMŚAD—An assembly hall (built within a wedding pavilion).

Cf. Ratha-rathi-yutā hy āsan kṛitrimā hy akṛitopamāḥ ।

Sarveshāṁ mohanārthāya tathā cha saṁsadaḥ kṛitāḥ ॥

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathma,
chap. 24, v. 13).

SAMSTHĀNA—The arrangement, laying-out, plans of buildings and other objects.

(1) Tri-koṇaṁ vṛittam ardhendum aṣṭa-koṇaṁ dvir-aṣṭakam ।

Chatush-koṇam tu kartavyaṁ saṁsthānaṁ maṇḍapasya tu ॥

The plan of a maṇḍapa should be made triangular, quadrangular, octagonal, sixteen-angular, half-moon-shaped and circular.

(Matsya-Purāṇa, chap. 270, v. 15-16).

(2) Tri-koṇaṁ padmam arddhenduṁ chatush-koṇaṁ dvir-aṣṭa-
kam ।

Yatra tatra vidhātavyaṁ saṁsthānaṁ maṇḍapasya tu ॥

(Garuḍa-Purāṇa, chap. 47, v. 32-33).

SĀRA—A class of buildings.

(Kāmikāgama, XLV. 60, see under Mālikā).

SĀLA(-LĀ)—A wall, a rampart, an apartment, a house.

- (1) Udyānāmra-vanopetām mahatīm sāla-mekhalām |

Commentary : sālāḥ prakārah (enclosure wall), sāla-vanam vā |
(Rāmāyaṇa, I. 5-12).

- (2) Antare śesha-bhāgāns tu hitvā madhye tu sālakam ||

Sāla-gopurayos tuṅgastv-adhikaś chāpi mūlataḥ ||

Agrato'lindakopetam aṭṭalanī sālakāntare ||

(Kāmikāgama, xxxv. 112A, 124, 126).

- (3) Sālāntam vedikordhye tu yuddhārtham kalpayet sudhiḥ |

(M. IX. 364).

See also M. xxxi. 36, 37 (pañcha-sālā), 39, (Jāti-sālā), 40,
41, 44, 48, 52, etc.

Sāla(-ā)-janma-samam chaiva dhāmna-janma-samam tu vā |

Sālāṅgādhikam hīnam chech chorair artham vinaśyate |

(M. LXIX. 42, 45).

- (4) Kanakojvala-sāla-raśmi-jālaiḥ parikhāmbu....prati-bimbitaiḥ |

“Through the mass of the rays which issue from its golden walls and which are reflected in the water of its (Vijayanagara's) moat ”

(Vijayanagara Inscript. of Devaraja II, lines 7-8,
H. S. I. I., vol. I. no. 153, pp. 162, 164).

- (5) Antaram sadma-sālam—“ the inner wall of the shrine.”

(Ranganatha Inscript. of Sundara-pandya, v. 22,
Ep. Ind. vol. III. pp. 13, 16).

- (6) Sphaṭika-sālā-nibham babandha—“ like a wall of crystal.”

(Two Inscript. of Tammusiddhi, no. A, Tiruvālaṅ-
gādu Inscript. v. 16, Ep. Ind. vol. VII. pp. 124,
125).

- (7) Durllamgha-dushkara-vibheda-viśāla-sālā-durggādha-dustara-
brihat-parikhā-paritā |

“(The city of Kāñchī) whose large rampart was insurmountable and hard to be breached (and) which was surrounded by a great moat, unfathomable and hard to be crossed.”

(Gadval Plates of Vikramāditya I, v. 6, line 21,
Ep. Ind. vol. x. pp. 103, 105).

(7) Śrīmān esho'rkka-kīrttir nnṛipa iva vilasat sāla-sopānakā-
dyaiḥ ।

“That honourable one, like a king of sun-like glory (erected)
splendid walls and stairs.”

(Ep. Carnat. vol. II. no. 105, Roman text, p. 79,
line 14, Transl. p. 164, para 6).

SIDDHA—A type of storeyed building, a class of divine beings.

A class of two-storeyed buildings (M. xx. 94, 16-18, see under
Prāsāda).

Semi-divine beings, their images are described (M. LV. 88 f).

SIDDHĀRTHA—A type of building furnished with two halls.

Siddhārtham apara-yāmye yama-sūryam paśchimottare śāle ।

“A house with only a western and southern hall is termed
Siddhārtha.”

(Bṛihat-saṁhitā, LIII. 39, J. R. A. S., N. S.,
vol. VI. p. 286).

SINDHUKA—A class of buildings.

(Kāmikāgama, XLV. 23-28, see under Mālikā).

SI(ŚI)LĀ-VATA—A stone mason.

‘Sūdradhāra-Āsāleṇa baṁdhitā tathā silāvata-jāhaḍena ghaṭitā ।

“The step-well was constructed by the architect Āsala and
(the stones were) worked and shaped by the mason Jāhaḍa.

(Manglan stone Inscip. line 13-14, Ind. Ant.
vol. XLI. p. 88).

SIMHA—A type of pavilion, a class of oval buildings, a riding animal (lion) of gods.

A maṇḍapa or pavilion with sixteen pillars (Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).

Simha is the name of a kind of one-storeyed building which is dodecagonal in plan, covered by lions (? simhākṛanta) and eight cubits wide :

(1) Bṛihat-saṁhitā (chap. XLV. 28, J. R. A. S., N. S., vol. VI, p. 329).

(2) See quotation of the commentary from Kāśyapa, which is more explicit :

Simhaḥ simhaiḥ samākṛantaḥ koṇair dvā-daśabhir yutaḥ ।

Vishkambhād ashta-hastaḥ syād ekā tasya cha bhūmikā ॥

(3) Matsya-Purāṇa (chap. 269, v. 29, 36, 40, 49, 53, see under Prāsāda).

(4) Bhavishya-Purāṇa (chap. 130, v. 35, see under Prāsāda).

A kind of oval building :

Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

The lion, a riding animal of gods :

Devānāṁ vāhanāṁ simham (M. LXIII. 1), the sculptural description of his image (ibid. 2-46).

SIMHĀSANA—(cf. Āsana)—A throne or seat, marked with a lion.

(1) Simha-mudrita-manoharāsanam ।

Kesari-lāñchhitam tv-atha manoharāsanam ।

(M. XLV. 204, 206).

Mānasara (chap. XLV. named Simhāsana, 1—112) :

The lion seat or throne is made for the use of deities and kings (line 1). These thrones are first divided into four classes (4-8)—the Prathama (first) throne is stated to be fit for the first coronation, the Maṅgala throne for the Maṅgala-coronation, the Vira throne for the Vira-coronation,

and the Vijaya throne for the Vijaya-coronation. It should be noted that these four thrones are used for the four stages of coronation of the same king (M. XLIX. 166, etc).

Concerning deities, the Nityārchana throne is used for daily worship, Viśeṣha-throne on some special occasions; the Nit-yotsava throne, and the Viśeshotsava-throne are used for ordinary and special festivals respectively (9-11).

But the thrones for both deities and kings, for all purposes, are divided into ten kinds (see below). An account of the general plan as well as of the measurement of the various parts of them is given in detail (17-213). They are technically called—Padmāsana, Padma-keśara, Padma-bhadra, Śrī-bhadra, Śrī-viśāla, Śrī-bandha, Śrī-mukha, Bhadrāsana, Padma-bandha, and Pāda-bandha (12-16).

Of the ten kinds, the first, Padmāsana, is used as the throne for Śiva or Viṣṇu (121), the Padma-bhadra for the king Adhirāja (i.e., Chakravartin or emperor) (143), Śrī-bhadra is fit for the kings Adhirāja and Narendra for all purposes (153), the Śrī-viśāla is fit for the kings Pārshnika and Narendra (171), the Śrī-bandha is for the kings Pārshnika and Paṭṭa-dhara (174), Śrī-mukha for the king Maṇḍaleśa (177), Bhadrāsana for the king Paṭṭa-bhāj (179), Padma-bandha for the king Prāhāraka (182), and the Pāda-bandha throne is fit for the king Astra-grāha (190).

The lion-legs are, however, not attached to the throne of Astra-grāha (191). Thrones of all other petty kings of the Vaiśya and the Śūdra castes are stated to be furnished with pedestals instead, and are made four cornered (square) (192-193). But thrones of all other kings are marked with lions and furnished with six legs (196). These thrones are stated to be made facing the east (prāṇmukha) (197).

Of the thrones of deities, the Nirīkshana (eyes, ? windows) is made on the four sides (198).

Various kinds of thrones are thus described but the most beautiful one according to one's choice should be used :

Evam cha vividham proktaṁ yaṁ mānoramya(m)
mānayet | (200).

- (2) "This is the mighty lion-throne (Sinhāsana) on which sat the glorious, powerful king, in whose arm is strength, the Lord Emperor Kāliṅga Niśsaṅka Laṅkeśwara."

"Sinhāsanāya—on the lion 1, 2, 3, 4, 5, 6, 7, 8 (pillars). Lion throne, royal throne, throneIn this case there was actually a large lion, whose fine proportions remind one of the Assyrian bulls and which formed the support, or one of the supports, of the royal seat. A frieze of lions runs round the building." Rhys Davids.

(Inscrip. at the Audience Hall of Parākrama
Bāhu, Pulastipur, Ceylon, Ind. Ant. vol. II.
p. 247, c. 2, para 4 ; p. 249, c. 2).

- (3) "The other shrine contains a fine large figure of Buddha, seated on a sinhāsana or throne with recumbent lions at the base, and elephants and other carved accessories at the sides."

(Monumental Antiquities, N. W. Provinces and
Oudh, Arch. Surv. new Imp. series, vol. II.
Agra division, p. 95, no. 23, line 6).

SUKA(-KHA)-NĀSIKĀ—A small room in front of the idol in a temple.

- (1) "The great minister Kampanṇa for the repair of the roof-stones in the Sukanāsike (a small room in front of the idol) of the god Chenna-keśava, set up four pillars with capitals and repaired them."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 52,
Transl. p. 55, note 1 ; Roman text, p. 126).

- (2) " It (Malleśvara temple at Hulikal) faces north and consists of a 'garbhagṛiha', an open 'sukhanāsi', a 'navaraṅga', and a porch. The 'garbhagṛiha', 'sukhanāsi' and porch are all of the same dimensions, being about $4\frac{1}{2}$ feet square, while the 'navaraṅga' measures 16 feet by 14 feet."

The 'Sukhanāsi' doorway has on its lintel a figure of.....

The 'garbhagṛiha' and 'sukhanāsi' have likewise ceilings of the same kind, but that of the porch is the largest and the best of all."

(Mysore Arch. Report, 1915-16, p. 4, para 10; see also p. 5, para 12; p. 7, para 13; p. 15, para 19).

- (3) " The outer walls of the 'garbhagṛiha' and 'sukhanāsi' have besides pilasters and turrets....."

(Ibid. p. 21, para 27).

SUKSHETRA—An edifice, a type of building.

Prāk-śālayā viyuktam Sukshetram vṛiddhidam vāstu |

An edifice " without an eastern hall is named Sukshetra and brings prosperity."

(Bṛihat-saṁhitā, LIII. 37, see J. R. A. S., N. S., vol. vi. p. 286).

SUKHĀṆGA—A type of pavilion, a rest-house.

A kind of pavilion used as a rest house :

Sukhāṅgākhyam iti proktam satra-yogyam tu maṇḍapam |

(M. xxxiv. 272, see under Maṇḍapa).

SUKHĀLAYA—A pleasure-house, a type of storeyed building.

A class of three-storeyed buildings (M. xxi. 32-30, see under Prāsāda).

SUGRĪVA—An object having a beautiful neck, a type of pavilion.

A pavilion with twenty-four pillars (Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).

SUDHĀ—Stucco, a building material, brick, plaster, mortar, white-wash.

(1) See Ratnapura Inscript., 1114 A. D., of Jajalladeva, v. 16, Ep. Ind. vol. I. pp. 35-38.

(2) See Dewal Praśasti of Lalla the Chhinda, v. 28, Ep. Ind. vol. I. pp. 80, 84.

(3) See Mānsāra under Ābhāsa.

SUNDARA—A beautiful object, a type of storeyed building.

A class of six-storeyed buildings (M. xxiv., 15, see under Prāsāda).

SUPRATI(-Ī)KĀNTA—A type of building, a kind of ground-plan.

A kind of prākāra or enclosure buildings (M. xxxi. 24, see Parivāra and Prākāra).

A class of nine-storeyed buildings (M. xxvii. 23-36, see under Prāsāda).

A ground plan in which the whole area is divided into 484 equal squares (M. vii. 30-31, see under Pada-vinyāsa).

SUBHADRA—A building furnished with a beautiful front tabernacle, a type of pavilion.

A pavilion with twelve pillars (Matsya-Purāṇa, chap. 270, v. 14, see under Maṇḍapa).

SUBHŪSHAṆA—A well decorated house for the use of a married couple, a type of pavilion where a cremoney is performed on a wife's perceiving the first signs of conception.

Subhūshaṇākhyaiṁ viprāṇāṁ yogyaiṁ puṁsavanārthakam |

(M. xxxiv. 354, see under Maṇḍapa).

SUMAṄGALĪ—A kind of ornament.

An ornament for the images of female deities (M. liv. 49, 95, see under Bhūshaṇa).

SUVRATA—A type of pavilion.

A pavilion with sixty pillars (Matsya-Purāṇa, chap. 270, v. 7, see under Maṇḍapa).

SUŚLIṢṬA—A type of pavilion.

A pavilion with thirty-six pillars (Matsya-Purāṇa, chap. 270, v. 11, see under Maṇḍapa).

SUSHIRA—A hole, a hollow, an aperture, a cavity.

(1) Prāg-grivah-pañcha-bhāgena nishkāsa(sa)s tasya chochyate |

Kārayet sushiram tad-vat prākārasya tri-bhāgataḥ ||

(Matsya-Purāṇa, chap. 269, v. 24).

(2) Sushiram bhāga-vistīrṇam bhittayed bhāg-vistarāt |

(Agni-Purāṇa, chap. 104, v. 3).

(3) Dvāra-vat pīṭha-madhye tu śeṣam sushirakam bhavet |

(Garuḍa-Purāṇa, chap. 47, v. 16).

(4) See M. LXV. 83, LXVII. 15, etc.

SUSAMHITA—A ground-plan in which the whole area is divided into 400 equal squares.

(M. VII. 28-29, also XXXI. 18 etc., see under Pada-vinyāsa).

SŪ(-SU)T-(T)ĀLAYA—An enclosure, a cloister, a covered arcade forming part of a monastic or collegiate establishment, an enclosed place of religious retirement, a Jain monastery.

Cf. Ep. Carnat. vol. II. nos. 59, 75, 76, 78, 85; Introduction, p. 37, last para, line 3; Roman text, p. 57, line 27, pp. 62, 70; Transl. pp. 147, 151, 156 :

(1) Śrī-Gaṅga-Rājem Suttāle karaviyale (no. 75, Roman text, p. 62).

(2) Śrī-Gaṅga-Rāja Suttālayavam mādisidam (no. 76, Roman text, p. 62).

(3) Suttālayada bhittiya mādisi—"had the wall round the cloisters and the twenty-four Tīrthaṅkaras made" (no. 78, line 1).

- (4) Gommaṭa devara Suttālayadolu (no. 86, line 1).
 (5) Gaṅgavāḍiya gommaṭa-devargge suttālayaman eyde māḍisi-
 dam —“ for Gommaṭadeva of Gaṅgavāḍi he had the cloisters
 around-made.”

(No. 90, Roman text. p. 72, line 9 from bottom
 upwards; Transl. p. 158, para 5 ; see also no.
 59, Roman text, p. 57, line 27).

- (6) “ Inside (the bastis or Jaina temples) is a court probably
 square and surrounded by cloisters (see photo no. 149 of
 Jaina basti at Śrāvana Belgola, Fergusson, p. 270), at the
 back of which rises the vimāna over the cell, which contains
 the principal image of the Tīrthaṅkara.”

(Fergusson, Ind. and East. Arch. p. 269, last
 para, photo no. 149, p. 270).

SŪTRA-GRĀHIN—(see under Sthapati)—The draftsman, an
 architect.

SŪTRA-DHĀRA—(see under Sthapati)—A carpenter, an architect.

SŪTRA-DHĀRIN—(see under Sthapati)—The thread-holder, the
 manager, an architect.

SŪTRA-PATṬI—(see Paṭṭa and Paṭṭikā)—A part of a door.

Dvāra-tāre chatuṣṭi-pañcha-shaṭ-saptāśṭa vibhāḷite ||

Ekāṁsaṁ sūtra-paṭṭiḥ syāt samāṁ vā bahalāṁ bhavet ||

(Vāstu-vidyā, ed. Gaṇapati Śāstri, xiv. 1, 2).

SETU—A bridge in general, a barrier, a boundary, a limit, a land-
 mark, a ridge of earth, a cause-way, a narrow pass or mountain-
 road, a mound, a bank, a dam.

- (1) Karṇa-kilāya-sambandho' nugṛihaṁ setuḥ—“ the fastening of
 the roof of a house to the transverse beam by means of iron
 bolts is called setu.”

(Kauṭīliya-Arthaśāstra, chap. LXV. p. 166, para 1).

- (2) Maṭhā vedādināṁ dvija-pura-vihārāḥ prati-dīśaṁ virājante
 satryāṇy api cha paritas setu-nivabhāḥ ||

(Two Bhuvaneśvara Inscript. no. A, of Svapne-
 śvara, v. 30, Ep. Ind. vol. vi. p. 202).

- (3) Sa khalu Bhāgīrathī-patha-pravarttamāna-nānā-vidha-nau-vāṭa-sampādita-setu - vandha - nihita - śaila - śikhara - śreṇī-vibhramāt....।

“From the illustrious camp of victory at Śrī-Mudgagiri—where the bridge, which is produced by the wall of boats of various kinds proceeding on the path of the Bhāgīrathī, surpasses the beauty of a chain of mountain tops.”

Dr. Hultsch seems to think that “the broad line of boats floating on the river resembled the famous bridge of Rāma.”

Dr. Rājendralāl Mitra, however, concludes from this passage, that “Nārāyaṇapāla had made a bridge of boats across the Ganges.”

(Bhagalpur Plates of Nārāyaṇapāla, lines 24-25, Ind. Ant. vol. xv. pp. 306, 308-9, and note 29).

SENĀ-MUKHA—A division of an army, a mound in front of the gate of a city, a prosperous royal city (see under Nagara).

- (1) Nānā-janaīś cha saṃpūrṇaṃ bhūpa-harmyeṇa saṃyutam ।
Bahu-raksha-samopetam etat senā-mukhaṃ bhavet ।

(M. x. 70-71).

- (2) Rāja-veśmā-samāyuktāṃ sarva-jāti-samanvitāṃ ।
Guhya-pradeśa-samīyuktāṃ senā-mukhaṃ ihochyate ॥

(Kāmikāgama, xx. 12).

SE(-ŚI)LĀ-RŪPAKA—A statue, a rock-sculpture.

Cf. “The rock sculpture or statues, gift of his (Sivama's) wife Vijaya.”

(Kuda Inscrip. no. 6, line 7, Arch. Surv. new Imp. series, vol. iv. p. 85).

SAINYA-DURGA—A fort (see details under Durga).

SOPĀNA—Stairs, steps, a stair-case, a ladder.

- (1) Mānasāra, chap. xxx :

Flights of steps are constructed for ascending up and descending from temples, residential buildings, pavilions, enclosures (prākāra), gate-houses, hilly tracts (parvata-deśa), step-wells, wells, ponds, villages, and towns (lines 85-89).

Their situation :

They are stated to be constructed on the front, back and sides
of a residential building or temple :

Sarveshām mukha-bhadrānām pārśve sopāna-saṁyutam | 93

Pārśvayor dvāra-deśe tu mukha-sopānam eva vā | 94

Guhyānta-dvāra-deśe tu vāme sopāna-saṁyutam | 97

Pramukhe mukha-sopānam kuryāch chhilpa-vit-tamaḥ | 102

Prapāṅge pramukhe bhadre sopānam pūrva-pārśvayor | 105

Pārśvayor prishṭha-deśe tu tat-pūrve paksha-pārśvayor | 100

Yatra deśe tu sopānam tatra dosho na vidyate | 101

Alinda-yuktaṁ tad-dvāre vāme sopāna-saṁyutam | 113

Vinālinda-pradeśe tu pramukhe sopānam eva cha | 114

Their situation in other places :

Gopurānām tu tat-pārśve sopānam lakṣaṇānvitam | 117

Adri-deśe samārohya yatra tatraiva kārayet | 118

Vāpī-kūpa-taṭāke vā paritaḥ sopāna-saṁyutam | 119

Chatur-dikshu chatush-kone chāntarāle'thavā punaḥ | 120

Evam eva yathā-deśe bhadra-sopānam eva vā | 121

Their plan :

Trayo-vimśach chhatāntaṁ syād devānām iti kathyate | 141

Paṭṭādri-mārga-paryantaṁ tiryak chordhvordhva-choktavat |
142

Mānushānām tu sopānam paṭṭikā-yugma-saṁyutam | 143

Sopāna-pārśvayor deśe hasti-hasta-vibhūshitam | 155

Hasta-mūla-viśāle tu choktāṅgulinā na mānayet | 156

Mūlena tat (mūle chāgra)-tri-bhāgaikām hastāgrāntaṁ ksha-
yam kramāt | 157

Hasti-hasta-vad ākāraṁ rāga-yuktaṁ manoharaṁ | 150

Tri-chatush-paṅcha-vaktraṁ vā mūlena simhānanair yutam |

Agrādhō-dhārapaṭṭam syāt paṭṭikā chokta-mānakam | 160

Ādhāra(agrādhāra)m pālikākāram paṭṭikā vedikākṛitiḥ | 161

Adri-sopāna-pārśve tu na kuryāt pārśvayo'ṅghrikam | 163

Adri-sopāna-dēse tu dīrgha-mānam yatheshṭakam | 136

Sarvālaṅkāra-saṁyuktam sopānam lakṣhaṇānvitam | 162

Measures of the other flights of steps are given in detail
(125-132, 134-136).

The two kinds of steps (and the materials of which they are
constructed) :

Achalam cha chalam chaiva dvidhā sopānam īritam | 90

Śilābhis cheshṭakair vāpi dārubhiḥ sachalam matam | 91

Sarvaiś chaivāchalam proktaṁ kṣudra-sopāna-saṁyutam | 92

The account given above is that of the stationary steps, that
of the moveable (?moving) steps is also given :

Achalam cheti proktaṁ chalam sthāpyam yatheshṭakam | 124

Tri-chatuṣ-pañcha-ṣaṇ-mātram chalam sopāna-pādake | 144

Tad-ghanam cha viśāle tu samam vā pādam ādhikam | 145

Ardhādhikam tu pādona-dvi-guṇam tri-guṇam tataḥ | 146

Daṇḍa-dvaya-saṁyuktam chitra (?chhidra)-yuktam tu paṭṭi-
kā | 147

Eka-dvi-tri-aṅgulaṁ vāpi paṭṭikā-ghanam eva cha | 148

Dvi-tri-veda-śarāṅgulyam ṣaṭ-saptāṅgulaṁ eva vā | 149

Aṣṭa-nanda-daśaṅgulyam paṭṭikā-vistṛitam bhavet | 150

Evam tu chala-sopānam achalam tat pravakshyate | 151

(2) Vishkambha-chatur-aśram aṭṭalakam utsedha-samāvakshepa-
sopānam kārayet |

Isṭakāvabandha-pārśvam vāmataḥ pradakṣhiṇa-sopānam
gūḍha-bhitti-sopānam itarataḥ |

(Kauṭīliya-Arthaśāstra, chap. XXIV. pp. 52, 53).

- (3) Sopānaṁ cha yathā-yuktyā hasti-hastaṁ tathaiva cha ||

(Suprabhedāgama, xxxi. 114).

Ibid. LV :

Tale tale tu sopānam ārohārtham prakalpayet || 167

Compare Śaṅkha-sopāna (v. 170), hasti-sopāna and lāja-sopāna (174), pradakṣhiṇa-sopāna (176).

The general plan :

Sopānaṁ pārśvāyor agre tan-mūlasya prayojayet |

Tan-mūlaṁ syād adhishṭhānaṁ pāda-prastāra-varga-yuk || 177

Aśva-pādopari sthitvārohaṇaṁ dakṣhiṇāṅghriṇā |

Īdrig-lakṣhaṇa-saṁyuktaṁ sopānaṁ saṁpadāspadam || 178

- (4) Mahābhārata, I. 185, 20 :

Prāsādaiḥ sukritochehhrāyaiḥ.....|

Sukhārohaṇa-sopānaiḥ mahāsana-parichchhadaiḥ ||

- (5) Flights of steps (Vanapalli Plates of Anna-vema, v. 10, Ep.
Ind. vol. III. pp. 61, 59).

- (6) Meru-maṇḍara-kailāśān ārurukshur mahāmatih |

Sopāna-paṅktiṁ śrī-śaile vyatanod vema-bhū-patiḥ ||

“ Desirous of ascending Meru, Mandara and Kailāśa i. e. to gain heaven through charity) the high minded king Vema constructed a flight of steps at Śrī-śaila.”

(Nadupuru Grant of Anna-Vema, v. 6, Ep.

Ind. vol. III. pp. 288, 291).

The sopana is a kind of religious architecture peculiar to India, cf., e.g., the flight of steps in Chandra-śekhara peak, Sītā-kunḍa, Chittagong, Bengal.

- (7) Pātāla-gaṅgā-taṭe śrī-śaile....sopāna vīthim śubhām — ‘ a beautiful flight of steps in the bank of the Pātāla-gaṅgā at the fort of the Śrī-śaila hill. ’

(Tottaramudi Plates of Kataya-vema, v. 8, Ep.

Ind. vol. IV. p. 322).

- (8) Śrī-śailāgrāt prabhavati pathi prāpta-pātāla-gaṅge |
Sopānāni pramatha-padavim ārurukshuś chakāra ||

“Constructed the flight of steps from Pātālagangā to the summit of the Śrī-śaila as if to climb up to the abode of Śiva.”

(Inscrip. of the Reddis of Kondavidu, no. A, v. 6, Ep. Ind. vol. XI. pp. 320, 314).

- (9) “Brahmapryan..... caused to be made the stone work of a flight of steps, with tiger’s head at the bottom for the abhisheka-maṇḍapa in the temple of Vaṇḍuvarāpati-Emberuman at Manimaṅgalam.....”

(Inscrip. of Rajaraja III, no. 39, H. S. I. I., vol. III. p. 86).

- (10) Śrī-Vāgmatī-jalāvatāra-sopānārama-ghaṇṭa-dharma-śālā-pratiṣṭhā-karma samāpayan |

Sopānāḥ iyam vidagdha-rachanā-susliṣṭa-chitropalā ramyā
vāyu-sutādhivāsa-vihita-proddāma-vighnāvaliḥ |

Sampādyānhika-sakta-loka-vihita-svechchāhāvakāśa-sthalā

snāna-dhyāna-hitā sudhā-dhavalita-prāntā chiram rājatām ||

(Inscrip. from Nepal, no. 23, Inscrip. of Queen Lalita-tri-pura-sundarī, v. 1, second series, Ind. Ant. vol. IX. p. 194).

- (11) Śrīmān esho’rkka-kīrttir nuṇṇipa iva vilasat sāla-sopānakādyaiḥ |

“That honourable one, like a king of Sun-like glory (erected) splendid walls and stairs.”

(Ep. Carnat. vol. II. no. 105, Roman text, p. 79, line 14, Transl. p. 164, para 6).

- (12) Mahā-sopāna-paṅktiyumam rachisidam—“had the flight of grand stairs laid out.”

(Ep. Carnat. vol. II. no. 115, Roman text, p. 87, Transl. p. 171).

- (13) “For the new Jina temple in the place of his government, in order that long life might be to Permmuṇḍi, caused

steps to be cut to the deep tank of Baḷora-Kaṭṭa, had the embankment built, provided a sluice, and.....”

(Ep. Carnat. vol. III. Maṇḍya Taluq, no. 78,
Transl. p. 47, Roman text, p. 101-102).

SOMA-SŪTRA—A drain, a channel for conveying holy water from a Phallus of Śiva or any other deity of a shrine.

“The drainage channel from the shrine, an ornamental feature of these temples”.

(Chalukyan Architecture, Arch. Surv. new.
Imp. series, vol. XXI. p. 39).

SAUKHYAKA—A pleasure-house, a type of pavilion.

(M. xxxiv. 279, see under Maṇḍapa).

SAUDHA—A plastered, stuccoed or white-washed house, a large house, a great mansion, a palatial building, a palace.

(1) Kailāsa-śaila-vilāsinas samuttuṅga-śikharasya saudhasyāsthāna-bhūmau |

(Teki Plates of Rajaraja-chodaganga, line 82,
Ep. Ind. vol. VI. p. 342).

(2) Kshetre prabhāse sukrītādhivāse svakārīta-brahma-purī-grīheshu |
Prakshālya pādau pradadau sa saudham Nānāka-nāme kavi-
paṇḍitāya ||

“(He) in the sacred Prabhāsa, the habitation of good actions, gave to Nānāka, the Poet and Paṇḍit, having washed his feet, a palace among the mansions of the Brahma-purī founded by himself.”

(Sanskrit Grants and Insc. no. 11, v. 8,
Ind. Ant. vol. XI. pp. 106, 107).

SAUDHA-MĀLIKĀ—(see Prāsāda-mālikā)—A class of buildings, an edifice of the Mālikā class.

SAUMUKHYA—An object having a beautiful face, a type of column, one of the five Indian orders.

(Suprabhedāgama, xxxi. 65, 67, see under Stambha).

SAUMYA—A class of buildings.

(Kāmikāgama, XLV. 40, see under Mālikā).

SAUMYA-KĀNTA—A type of gate-house.

(M. XXXIII. 563, see under Gopura).

SAURA-KĀNTA—A type of storeyed building.

A class of nine-storeyed buildings (M. XXVII. 5-9, see under Prāsāda).

SAUSHṬHIKA—An architectural object or moulding added for the sake of elegance or beauty.

Tad-eva śālā-pārśve chaikam dvyaikena shausthika-hārāḥ |
(M. XXVIII. 16).

Tad-eva śālā-prānte tu pārśve chaikena saushthikam |
(M. XXIX. 26, see for context, 24-33, under Akra-kānta).

SKAND-(H)A-KĀNTA—A type of column, a type of gate-house.

The hexagonal or six-sided pillars with six upa-pādas or minor pillars (M. XV. 246, 23-245).

A type of gate-house (M. XXXIII. 559, see under Gopura).

SKANDHA-TĀRA—A type of building extending like the shoulders.

A class of single-storeyed buildings (M. XIX. 172, see under Prāsāda).

SKANDHĀVĀRA—A division of an army, a camp, a royal residence, a capital city, a fortified town.

(M. X. 42 f., see under Nagara).

Cf. Śrī-Venu-grāma-skandhāvāre sukhena samrājya-lakshmim anubhavan |

“While he is enjoying the good fortune of universal sovereignty at the famous camp of Venu-grāma.”

(Bhoj Grant of Kārtavīrya IV, line 96-97,
Ind. Ant. vol. XIX. pp. 247, 248).

STAMBHA—Fixedness, a support, a stem, a trunk, a post, a pillar, a column.

The column is generally four times the base (M. XIII. 2-3, see under Adhiṣṭhāna), and the pedestal is stated to be twice or three times the base (see Mayamata, under Adhiṣṭhāna) and the entablature is directed to be $\frac{3}{4}$ of, equal to, or greater by $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, or twice of, the base (M. XVI. 2-4, see under Prastara).

(1) Mānāsara (chap. xv., named Stambha, 1-418) :

Columns are called jaṅghā, charaṇa, (s)talī, stambha, aṅrika, sthāṇu, thūṇa, pāda, skambha, araṇi, bhāraka, and dhāraṇa (lines 4-6). The height or length of a column is measured from above the base to below the Uttara, or above the pedestal from Janman to the Uttara (7-9). The height of a column is, in other words "measured from the plinth (of the former) up to the lowest part of the entablature, that is, from the base to the capital inclusive." The length of a column is twice, $1\frac{1}{2}$ or $1\frac{1}{4}$ times of its base (8-10) ; or the heights of the column begin with $2\frac{1}{2}$ cubits and end at 8 cubits, the increment being by 6 aṅgulas or $\frac{1}{4}$ cubit (11-12). But according to Kāśyapa (see Rām Rāz, Ess. Arch. of Hind. p. 29), the height of the pillar may be 3 times that of the base ; or 6 or 8 times that of the pedestal. The diameter of a pillar may be $\frac{1}{6}$ th, $\frac{1}{8}$ th, $\frac{1}{9}$ th, or $\frac{1}{10}$ th of its height ; if it be made of wood or stone, $\frac{1}{3}$ rd $\frac{1}{4}$ th, or $\frac{1}{6}$ th, of the height, if it be a pilaster joined to a wall (kuḍya-stambha). In other words, the column is from three to ten times the diameter. The width of the pilaster, according to the Mānāsara is 3, 4, 5, or 6 mātras (parts), and twice, thrice, or four times of these should be the diameter of the pillar (M. xv. 14-15). The height of a pillar being divided into 12, 11, 10, 9, or 8 parts, one of these parts is the diameter of the pillar, and at the top it is diminished by one-fourth (16-18).

Columns admit almost of all shapes (lines 20-23). A quadrangular (four-sided) pillar is called *Brahma-kānta* ; an octangular one is called *Vishṇu-kānta* ; a sixteen sided or circular one is known as *Rudra-kānta* ; a pentagonal one is called *Śiva-kānta* ; and a hexagonal column is called *Skanda-kānta*. These columns are stated to be uniform from bottom to top ; but the bases of these may be quadrangular (24-25).

With reference to dimensions and ornaments the five kinds of columns—*Brahma-kānta*, *Vishṇu-kānta*, *Rudra-kānta*, *Śiva-kānta*, and *Skanda-kānta*—are called *Chitra-karṇa* (31), *Padma-kānta* (39), *Chitra-skambha* (40), *Pālikā-stambha* (73), and *Kumbha-stambha* (73, 204). The sixth one, *Koṣṭha-stambha* (84) in the latter division, is stated to be two-sided, and hence it is same as *Kuḍya-stambha* or pilaster. It should be noticed that the former set of five names refers to the shapes of columns, i. e., shafts, whilst the latter set of five names is based on the shapes of the capitals. But in the detailed account both the capital and shaft are included.

Columns, when in rows, must be in a straight line.

“ The intercolumniation may be two, three, four or five diameters ; it is measured in three ways, 1st from the inner extremity of the base of one pillar to that of another, 2ndly from the centre of two pillars ; and 3rdly from the outer extremities of the pillars including the two bases.” “ There are no fixed intercolumniations in Indian architecture.”

(Rām Rāz, pp. 32, 39).

Cf. *Dhvaja-stambha* (M. LXIX. 24), *Dhānya-stambha* and *Silā-stambha* (M. XLVII. 1). The shapes and mouldings of the last one (ibid. 16-18) :

Vṛttam vā chatur-aśram vā aṣṭāśra-shoḍaśāstrakam |
 Pāda-tuṅge' ṣṭa-bhāge tu trīmśenordhvam alaṅkṛitam |
 Bodhikam muṣṭi-bandham cha phalakā tāṭikā ghaṭam |
 These are apparently the five component parts of the shaft.

The entablature, base, and pedestal are separately described :
 Kuṭṭimam chopapīṭham vā sopapīṭha-masūrakam (ibid. 21) ;
 see further details under ' Upapīṭha', ' Adhishṭhāna' and
 ' Prastara. '

For the component parts of a column see further details
 below.

(2) Kāmikāgama, XXXV :

Nava-hasta-pramāṇāntaḥ stambhotsedhaḥ prakīrtitaḥ || 24

Chatur-aṁśam samārabhya śaḍ-ḍaśāṁśam yathā-vidhi |

Bhāgāt kṛitvaika-bhāgena nyūnam syād agra-vistāraḥ || 26

Śilā-stambham śilā-kuḍyam narāvāse na kārayet || 161

Ibid. LV. 203 (the synonyms) :

Sthāṇu(h) sthūṇaś cha pādaś cha jaṅghā cha charaṇāṅghri-
 kam |

Sthambho hasto lipyam kampaṁ (skambham) pādānām abhi-
 dhānakam ||

(3) Suprabhedāgama, XXXI :

The column compared with its base and entablature :

Pādāyāmam adhishṭhānam dvi-guṇam sarva-sammataḥ |

Pādārdham prastaram proktaṁ karmam prastaravat samam ||
 28

The shapes of the five orders, the fifth being composite
 of two :

Jāti-bhedaṁ samākhyātaṁ pādānām adhunochyate || 53

Chatur-asram athāśṭāsraṁ śoḍaśāsraṁ tu vṛittakam |

Kumbha-yuktāś tathā kechit kechit kumbha-vihīnakāḥ || 54

The five names and characteristic features of the five orders :

Śrī-karam chandra-kāntam cha saumukhyam priya-darśa-
 nam || 65

Śukhaṁkarī cha nāmāni kartavyāni viśeshataḥ |

Śrī-karam vṛitta-pādānām śoḍaśāsre tu kāntakam || 66

Saumukhyam hi tathāshṭāsre turyāgre priya-darśanam ।

Chatur-asrāshṭa-misre cha pādā kāryā śubhāṁkarī ॥ 67

This last one is the Indian Composite order.

The common features and mouldings of the five orders :

Pādā nāmā iti prokto teshām lakṣhaṇam uchyate ॥ 55

Vistārasya chatur-vimśat(d)-bhāgaikam pāda-vistaram ।

Tad eva daṇḍam ākhyātam pādālakāra-karmaṇi ॥ 56

Mūla-pādasya vistārāt saptaikāṁśena mārḡgataḥ ।

Dvi-daṇḍam maṇḍir utsedham daṇḍa-pādam tu vistaram ॥ 57

Asṭāṁśam kaṇṭham utsedham dvi-daṇḍam kumbha-vistaram ।

Utsedham tu tri-pādam hi pādonā phalakā bhavet ॥ 58

Tri-daṇḍam vistaram proktaṁ tad-ardham nirgataṁ smṛitam ।

Vira-kaṇṭham tu daṇḍena vistāram tat-samam bhavet ॥ 59

Tad-ūrdhve potikāyāmaṁ tat-tri-pādam tad-uchchhritam ।

Tri-daṇḍam adhamāyāmaṁ chatur-daṇḍam tu madhyamam ॥

60

Uttamam pañcha-daṇḍam tu potikāyāmam uchyate ।

Chitra-patra-taraṁgaś cha bhūshayitvā tu potikām ॥ 61

Kumbha-pādam idam proktaṁ kumbha-nimnam prachaksh-
mahe ।

Pādam potikayā yuktaṁ śeṣam karma na kārayet ॥ 62

Kumbha-hinās tv-ime proktā latā-kumbham tad uchchyate ।

Kumbhākāram tu tan-mūle tad-ūrdhvam padmam eva tu ॥ 63

Phalakordhve latām kuryāt tach-chhesham kumbha-pāda-vat ।

Pādāntare tu kartavyam āsaktaś chet tu varjayet ॥ 64

Sarveshām eva pādānām tat-pādam nirgamam bhavet ॥ 65

(Of all the orders, the projection is $\frac{1}{4}$).

The columns of the main prāsāda (edifice) and of the subordinate maṇḍapas (pavilions) are distinguished :

Prāsāda-stambha-mānasya etat stambham viśishyate ।

Pādādhikam athādhyardham pādona-dvi-guṇam bhavet ॥ 105

Stambhāyāmāshṭa-bhāgaikam stambhasyaiva tu vistaram ।

Vṛittam vā chatur-asram vā chatur-asṭāsra-misrakam ॥ 106

Shoḍaśāsra-yutam vāpi śilpaiḥ sarvaiḥ suśobhitam ।

Stambhāch cha bodhikādhikyā bodher apy uttarādhikā ॥ 107

Uttarād vājanādhikyā tasyordhve mudrikām nyaset ।

Mudrikāch cha tulādhikyā jayantī tu talopari ॥ 108

Chhādayed ishṭakābhis tu tasyordhve kalakān kshipet ॥ 109

The above passage refers to only a part of the order. The pedestal, base, and entablature are described elsewhere. (See Suprabhedāgama under Pītha & Upapītha, Adhishṭhāna, and Prastara).

The mouldings of the part between the entablature and base, that is, the capital and the shaft, are, as described above, called Daṇḍa (v. 56), Maṇḍi (v. 57), Kaṇṭha (58), Kumbha (58), Phalakā (v. 58), Vira-kaṇṭha (v. 59), and Potikā (v. 60).

The same are otherwise called Bodhikā, Uttara (v. 107), Vājana, Mudrikā, Tulā, Jayantī, and Tala (v. 108).

- (4) Kauṭīliya-Arthaśāstra (chap. xxiv. p. 53) :

Stambhasya parikshepāśh shaḍ-āyāmā dvi-guṇo nikhātaḥ
chūlikāyās chatur-bhāgaḥ—"in fixing a pillar, 6 parts are
to form its height on the floor, twice as much (12 parts) to
be entered into the ground, and one-fourth for its capital."

- (5) Rāmāyaṇa (18, vi. 3, etc) :

Kāñchanair bahubhiḥ stambhair vedikābhis cha śobhitaḥ ।

- (6) Mahābhārata (xiv. 2523, etc) :

Stambhān kanaka-chitrāṁś cha toraṇāni vṛihanti cha ।

- (7) Matsya-Purāṇa (chap. 255, v. 1-6) :

Athātaḥ saṁpravakshāmi stambha-māna-vinirṇayam ।

Kṛtvā sva-bhavanochchrāyaṁ sadā sapta-guṇaṁ budhaiḥ ॥ 1

Asīty-anīśaḥ pṛithutve syād agre nava-guṇe sati ।

Ruchakaś chatur-āsraḥ syāt tu asṭhāśro vaira uchyate ॥ 2

Dvi-vajraḥ shoḍaśāstras tu dvā-triṁśāśraḥ pralīnakāḥ ।

Madhya-pradeśe yaḥ stambho vṛitto vṛitta iti smṛitaḥ ॥ 3

Ete pañcha-mahā-stambhāḥ praśastāḥ sarva-vāstushu ।

Padma-vallī-latā-kumbha-patra-darpaṇa-ropitāḥ ॥ 4

Stambhasya navamāṁśena padma-kumbhāstarām tu ।

Stambha-tulyā tulā proktā hīnā chopatulā tataḥ ॥ 5

Tri-bhāgeneha sarvatra chatur-bhāgena vā punaḥ ।

Hīnaṁ hīnaṁ chaturthāṁśāt tathā sarvāsu bhūmishu ॥ 6

These verses are almost identical in the Bṛihat-saṁhitā (LIH. 27-30), see below.

- (8) Bṛihat-saṁhitā (LIH. 27-30, J. R. A. S., N. S., vol. VI. p. 285, notes 1, 2) :

Uchchhrayāt sapta-guṇād aśīti-bhāgaḥ prithutvam eteshām ।

Nava-guṇite aśītyaṁśaḥ stambhasya daśāṁśa-hīno'gre ॥ 27

“The eightieth part of nine times the altitude (of the storey) gives the width of a column at the bottom ; this diminished by one-tenth is the width of the column at the top.” Kern.

Sama-chatur'āśro ruchako vajro'shtaśrir dvi-vajrako dvi-guṇaḥ ।

Dvā-triṁśāśras tu madhye pralīnako vṛitta iti vṛittāḥ ॥ 28

A column with four sides equally rectangular (lit. of four equal corners) is called Ruchaka (= beautiful) ; one with such eight sides is called Vajra ; one with such sixteen sides is called Dvi-vajra ; one with such thirty-two sides at the middle (i.e., by the shaft) is called Pralīnaka ; and a round one is called Vṛitta.

Stambhaṁ vibhajya navadhā vahanam bhāgo ghaṭo'sya
bhāgo'nyaḥ ।

Padmaṁ tathottarośṭhaṁ kuryād bhāgena bhāgena ॥ 29

Cf. Commentary quotes Kirana-Tantra (? Kiranāgama) :

Vibhajya navadhā stambhaṁ kuryād udvahanam ghaṭam ।

Kamalaṁ chottarośṭhaṁ tu bhāge bhāge prakalpayet ॥

“When you divide the whole column into nine parts, one part would be the pedestal (?) ; the second, the base(?). The capital(?) and also the upper lip (?) must be made so as to form one part, each of them.” (see below).

“ All this exceedingly vague.” Kern.

Stambha-samaṁ bāhulyaṁ bhāra-tulānām upary upary āsām |
Bhavati tulopatulānām ūnam pādena pādena || 30

“ Equal to the thickness of the column is that of the architraves ; the thickness of the superior cross-beams and upper rafters is lessened by one-quarter, again and again.”

Kern.

The eight component parts of the column (order) mentioned in the Matsya-Purāṇa, Bṛihat-saṁhitā, and Kiraṇa-tantra are (1) vahana, (2) ghaṭa, (3) padma, (4) uttaroshṭha, (5) bāhulya (6) bhāra (?hāra), (7) tulā, and (8) upatulā.

Dr. Kern's conjectural rendering of these terms does not seem tenable. Nothing can, however, be stated with certainty about their identification. But there is a very striking similarity between the number (eight) of the mouldings of which the Indian and the Greco-Roman orders are composed (see below).

(9) Saṁgraha-siromaṇi by Sarayū Prasāda, (xx. 132-134), cites the same three verses from Varāha-mihira (B. S. LIII, 28-30) as quoted above.

(10) “ The subservient parts of an order, called mouldings, and common to all the orders, are eight in number. They are—
(1) The ovolo, echinus, or quarter round (fig. 867). It is formed by a quadrant, or sometimes more of a circle, but in Grecian examples its section is obtained by portions of an ellipse or some other conic section. This latter observation is applicable to all mouldings of Greek examples, and we shall not repeat it in enumerating the rest of them. It is commonly found under the abacus of capitals. The ovolo is also almost always placed between the corona and dentils in the Corinthian cornice : its form gives it the appearance of seeming fitted to support another member. It should be used only in situations above the level of the eye.

2. The talon, ogee, or reversed cyma (fig. 868) seems also, like the ovolo, a moulding fit for the support of another.
3. The cyma, cyma recta, or cymatium (fig. 869) seems well contrived for a covering and to shelter other members. The cyma recta is only used properly for crowning members, though in Palladio's Doric, and in other examples, it is found occasionally in the bed mouldings under the corona.
4. The torous (fig. 870), like the astragal presently to be mentioned, is shaped like a rope, and seems intended to bind and strengthen the parts to which it is applied ; while,
5. The scotia or trochilos (fig. 871), placed between the fillets which always accompany the tori, is usually below the eye ; its use being to separate the tori, and to contrast and strengthen the effect of other mouldings as well as to impart variety to the profile of the base.
6. The cavetto, mouth or hollow (fig. 872) is chiefly used as a crowning moulding like the cyma recta. In bases and capitals it is never used. By workmen it is frequently called a casement.
7. The astragal (fig. 873) is nothing more than a small torus, and, like it, seems applied for the purpose of binding and strengthening. The astragal is also known by the names of bead and baguette.
8. The fillet, listel or annulet (fig. 874) is used at all heights and in all situations. Its chief office is the separation of curved mouldings from one another.

(Gwilt, *Encycl. of Arch.* art. 2532, see also *Gloss. Grecian Arch.* plates xxxiv, xxxiv. bis).

(Attention of the reader should also be drawn to another striking affinity between the Indian and the Græco-Roman orders : in both cases they are principally five in number ; see details below).

Whatever be the reasons of these affinities, chance or influence, some of the eight mouldings of an Indian order may be identified with an amount of certainty with the corresponding mouldings of the Græco-Roman order. Padma means lotus and it is same as cyma. Uttarośṭha, literally lower lip, and cavetto, mouth or hollow, are apparently the same. Bhāra is read as hāra (in the Mānasāra) meaning a chain and the latter expression implies the torus, bead or astragal. Ghaṭa might correspond to conge, Vahana to abacus, and Tulā and Upatulā (also called vājana and uttara) to fillet or listel.

(11) Pillar with Garuḍa bird on the top (Badal Pillar inscrip. v. 27, Ep. Ind. vol. II. pp. 164, 167).

(12) Thambhāni (Pillar Edicts of Asoka, no. VII. Ep. Ind. vol. II. p. 270).

(13) Stambhatvani...Śrī-śailam evānayat—"converted the Śrī-śaila into a pillar."

(Vanapalli Plates of Anna-vema, v. 10, Ep. Ind. vol. III. pp. 61, 64).

(14) Pillar (Deogaḍh Pillar Inscrip. of Bhojadeva of Kanauj, lines 6, 9, Ep. Ind. vol. IV. p. 310).

(15) Tri-śūla-mudrāmkah svakīyāyatana-dvāre mahā-śaila-stambhaḥ |

"The pillar is (now) called the Lakshmi Kambha, or the pillar of (the goddess) Lakshmi."

"The upper part of the pillar is octagonal (and this part contains the inscription). Immediately below the inscription, the pillar is square. It is stamped with the mark of the tri-śūla or trident, which is the weapon of Śiva, was set up

in the middle of the three shrines by a sculptor named Śubhadeva.”

(Pattadakal Inscip. of Kirtivarman II, line
18, Ep. Ind. vol. III. pp. 1, 3, 5, 7).

- (16) A four-faced pillar made of stone (A. D. 1250) now “lying in the temple of Veṇugopāla in the Kistna district.”

(Yenamadal Inscip. of Ganapamba, Ep. Ind.
vol. III. pp. 94, 96).

- (17) “This inscription (Śrāvaṇa-Belgola Epitaph of Mallisena, Saka 1050) is on four faces of pillar on a hill at Śrāvaṇa-Belgola in Mysore.”

(Ep. Ind. vol. III. p. 184).

- (18) Śilā-Stambha—stone pillar, (?) solid.

(Śrāvaṇa-Belgola Epitaph of Mallisena, v. 9,
Ep. Ind. vol. III. pp. 190, 186).

- (19) Used in the sense of daṇḍa (a measure) :

Trimśat-stambha-pramāṇa-pushpa-vāṭikā

(Bamani Inscip. of Silhara Vijayaditya,
line 22, Ep. Ind. vol. III. p. 213).

- (20) “At the eastern entrance of this temple (named Kunti-Madhava at Pithapuram, in the Godavari district) in front of the shrine itself, stands (still) a quadrangular stone pillar.”

(Ep. Ind. vol. IV. p. 32).

- (21) “The (Salotgi) pillar is inscribed on all its four faces; on the front or the first face, above the writing, are some sculptures, towards the top a liṅga, and below it a cow and a calf and something else which has been defaced.”

(Ep. Ind. vol. IV. p. 57).

- (22) Śilā-thabe cha usapāpite—“he caused a stone pillar to be erected.”

(The Asoka Edicts of Paderna, line 3, Ep.
Ind. vol. V. p. 4)

- (23) "The Viṣṇu temple of Kūrmeśvara at Śrīkūrman near Chicalcole in the Ganjam district contains many inscribed pillars of hard black stone which have successfully withstood the influence of the climate."

(Ep. Ind. vol. v. p. 31).

- (24) Chakre.....Vijaya-stambham ambhodhi-tīre ||

Puṇye sahyādri-śrīṅge tri-bhuvana-vijaya-stambham ||

(Four Inscript. of Kulottunga-Chola, no. A,
v. 1, 2, Ep. Ind. vol. v. p. 104).

- (25) "This inscription (Śrāvaṇa-Belgola Epitaph of Marasimha II) was engraved on the four faces of the base of a pillar, which is known as the Kuge-Brahma-deva-Kambha, at the entrance to the area, occupied by the temples on the Chandragiri hill at Śrāvaṇa-Belgola."

(Ep. Ind. vol. v. p. 151).

- (26) Māna-stambha (Śrāvaṇa-Belgola Epitaph of Marasimha II, line 109).

(Ep. Ind. vol. v. pp. 178, 171, note 5).

"The word 'Māna-stambha', which means literally 'a column of honour,' is explained by Mr. Rice (Inscript. at Śrāvaṇa-Belgola, Introduction, p. 19, note 2) as denoting technically "the elegant tall pillars, with a small pinnacled maṇḍapa at the top, erected in front of the Jain temples" and he refers us to a discussion regarding them in Fergusson's Indian and Eastern architecture, p. 276." Dr. Fleet (see below).

- (27) Māna-sthambha—Jaina pillar (Krishna Śastri refers also to Ep. Ind. vol. v. p. 171, note 5).

"The Mānastambhas, which are generally graceful, high and imposing, have to be distinguished from other Jaina pillars neither so tall as the former nor bearing any maṇḍapas on their tops. These latter are called Brahma-deva pillars (cf. Brahma-kānta, in the Mānasāra) and appear to be usually set up in front of colossal statues. The Tyāgada-Brahma-deva pillar (figured on plate facing p. 33 of the

Introduction to Mr. Rice's Śrāvaṇa-Belgola Inscriptions) is set up opposite to the colossal statue on the Doddabetṭa hill at Śrāvaṇa-Belgola; the Kūge Brahma-deva pillar at the entrance into the bastis on the Chikkapeṭṭa hill of the same village, indicates perhaps the existence of the unfurnished colossus on that hill (ibid. p. 29, note 1); and the colossi at Kārkala and Veṇūr have similar pillars in front of them, bearing an image of Brahma-deva on their tops (Government Epigraphist's Annual Report for 1900-1901, paragraphs 6 and 7)."

"A lithograph of a similar pillar at Veṇūr is given in Ind. Ant. vol. v. plate facing p. 39."

(Karkala Insc. of Bhairava II, Ep. Ind. vol. VIII. p. 123, note 2).

(28) Trai-lokya-nagarāraṁbha-mūla-stambhāya sambhave |

"He is the foundation-pillar for the erection of the city of the three worlds."

(Insc. at Ablur, no. E, line 1, Ep. Ind. vol. v. pp. 245, 252).

(29) "It (Śrikūrmam Insc. of Nara-hari-tīrtha) is inscribed on the east and north faces of one of the black granite pillars, which support the hall enclosing the temple."

(H. Krishna Śāstri, Ep. Ind. vol. VI. p. 260).

(30) Siha-thabo—lion pillar (no. 1).

Sihadhayāna-thambho (no. 7).

Sasariro thabo—pillar containing relics (Senart).

(Karle Cave Insc. nos. 1, 7, 9, also 8, 11, Ep. Ind. vol. VII. pp. 49, 53, 54, 55, 56).

(31) Chañchat-kīrtti-patākayā tilakita-stambhaḥ pratisṭhāpitaḥ |

Yasyāgre Garuḍa....."All erected the famous pillar adorned with a waving banner of fame.....the Garuḍa at the top."

(Two inscrip. of Tammusiddhi, no. A, Tiruvalabgaḍu Insc. v. 12, Ep. Ind. vol. VII. pp. 123, 125).

- (32) “ The inscription (Śrāvaṇa-Belgola inscription of Trugapa) is engraved on three faces of a quadrangular pillar behind the image of the Kūshmāṇḍinī Yakshī which is set up in the Brahma-deva-maṇḍapa in front of the Gummata temple on the Vindhyagiri at Śrāvaṇa-Belgola.”

(Dr. Lüders, Ep. Ind. vol. VIII. p. 15).

- (33) “ According to Mr. Rice, the inscription (Talagunda pillar inscrip. of Kakusthavarman) is engraved on a pillar of very hard grey granite, which stands in front of the ruined Prabhavēśvara temple at Talagunda, in the Shikarpur Taluk of the Shimoga district of the Mysore State. The pedestal of the pillar is 5 ft. 4 inches high and 1 foot 4 inches at the top, a little more at the base. The shaft is octagonal, 6 feet, 4 inches high (‘ judging by the length of the lines, the shaft must really be slightly higher’), each face being 7 inches wide, but tapering slightly towards the top.”

(Prof. Kielhorn, Ep. Ind. vol. VIII. p. 24).

- (34) “ Alupa inscriptions nos. I-VIII are engraved on octagonal pillars in front and in the courtyard of the Śambhukallu temple at Udiyāvara.”

(Ep. Ind. vol. IX. p. 17 f).

- (35) Stambho'yaṁ nagarasya |

(Kanker Inscrip. of Bhanudeva, v. 6, Ep. Ind. vol. IX. p. 126).

- (36) In 1848 Captain J. D. Cunningham (in J. R. A. S. Bengal, vol. XVII. part 1, p. 305 ff) proceeds thus : “ near to the western edge of the similar lake stands the wand or pillar (in the town of Pithari in the Bhopal Agency of Central India) now called Bheem Sen. It is composed of a single block about 30 ft. in height and $2\frac{1}{2}$ thick. The shaft is square in section, for a height of 8 feet, and it then becomes circular.”

In 1880 General Sir A. Cunningham (in his *Archæological Survey of India*, vol. x, p. 70), noticed thus : “ Inside the town on the top of the slope, there is a tall monolith with a bell-shaped capital. The shaft is circular, rising from a base 8 feet 3 inches high and 2 ft. 9 inches square.....and from their (of the letters of the inscription on the pillar) shapes I would assign the monument to somewhere about A. D. 600. Close by this pillar there is a small temple with Vishṇu sitting on Garuḍa over the door-way.”

The main object of the inscription is to record the erection of the pillar of which a vivid description is given.

(Pathari Pillar Inscrip. of Parabala, v. 24-28.
Ep. Ind. vol. ix. pp. 254, 248, 249, 250).

(37) “ In front of the temple is an inscribed quadrangular pillar of black granite bearing in relief within a countersunk square at the top of each of its four faces, the figure of a squatting Jaina ascetic with his arms folded over his lap crosswise.”

“ The thousand-pillared temple in the middle of the village of Annakoṇḍa was built by Prola’s son Rudra in or about A. D. 1162-1163 (*Ind. Ant.* vol. xi. p. 9f).”

(Annakonda Inscrip. of Prola, Ep. Ind. vol. ix.
pp. 257, 256, note 8).

(38) “ The first verse (quoted below) invokes the blessings of Vināyaka (Gaṇapati) who, we are told, was placed on the column to ensure prosperity at the top by a quadruple image of Gaṇapati, facing the cardinal directions.”

Siddhiṃ karotu sarvvattra stambha-dhāma-Vināyakaḥ ।

(Ghatiyala Inscrip of Kakkuka, no. II, v. 1, Ep.
Ind. vol. ix. pp. 280, 278-279).

(39) Kamanīya-śilā-stambha-kadambottambitāmṇvaram ॥

Viśamkaṭaviṭamkāli-virājad raṅga-maṇṭapam ॥

“It (the temple) has a large Raṅga-maṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts.”

(Krishnapuram Plates of Sadāśivaraya, v.
55-56, Ep. Ind. vol. ix. pp. 336, 341).

(40) “The two (Nalamba inscriptions from Dharmapuri of the 9th century, A. D.) are engraved on the four faces of a pillar, which was removed in 1904 from Dharmapuri in the Salem district to the Madras Museum.”

“The pillar measures 5' 4½" by 1' 4" on the east face, 5' 6½" by 1' 4" on the west and 5' 5½" by 1' 3" on the north and south faces. . It is surmounted by a pinnacle from which proceed in the eight directions eight petals, which open downwards and are slightly raised at the edges where they meet the margins of the pillar.....The pillar was built into the floor of a maṇḍapa, in front of the Mallikārjuna temple at old Dharmapura.”

(H. Krishna Śāstri, Ep. Ind. vol. x. p. 54).

(41) Mātri-pada-śrī-nimitte stāmbhakaḥ pradattaḥ—“the pillar was presented in memory of (their) mother.”

(The Chahamanas of Marwar, no. xvii,
Sāṇḍarav stone Inscript. of Kelhanadeva,
line 1, Ep. Ind. vol. xi. p. 52).

(42) “Tenānena Śrī-gaṇapati-deva-mahā-rājena sakala-dvīpānta-rīpa-deśāntara-paṭṭaṇeshu gatāgataṁ kurvvāṇebhyaḥ sām̐ya-kṛitebhya evaṁ abhayaśāsanam̐ dattam̐ |

Gaṇa-pati-devaḥ kirtyai sthāpitavāṁś chhāsana-stāmbham̐ |

“By this glorious Mahārāja Gaṇa-pati-deva the following edict (assuring) safety has been granted to traders by sea starting for and arriving from all continents, islands, foreign

countries, and cities.....Gaṇa-pati-deva set up for the sake of glory (this) edict-pillar."

(Motupalli pillar Inscript. of Gaṇapatideva, lines 135-140, v. 28, Ep. Ind. vol. XII. pp. 195, 196, 197).

- (43) Agrya-dhāma śreyaso veda-vidyāvallikandaḥ svaḥ-sravantyaḥ kirītaṃ |

Vra(bra)hma-stambho yena karṇāvatīti pratyasṭhāpi kṣhmā-tala-brahma-lokaḥ ||

"He set up the pillar of piety, called Karṇāvatī, the foremost abode of bliss, the root of the creeping plant, knowledge of the Vedas, the diadem of the stream of heaven, the world of Brahman on the surface of the earth."

(Khairha plates of Yaśaḥkarṇadeva, v. 14, Ep. Ind. vol. XII. pp. 212, 216).

- (44) Kīrti-stambhaṃ (pillar of victory) nikhāya tri-bhuvana-bhavana-stūyamānāpadānaḥ |

(Conjeeveram plates of Krishnadeva-Raya, Śaka 1444, v. 9, Ep. Ind. vol. XIII. p. 127).

- (45) Sthāpayitvā dharāṇi-dharamayān sannikhātas tato'yaṃ śaila-stambhaḥ su-chārur giri-vara-śikharāgropamaḥ kīrtti-karttā ||

"There was then planted in the ground this most beautiful pillar of stone, which resembles the tip of the summit of the best of mountains, (and) which confers fame (upon him)."

(Kahaum stone pillar Inscript. of Skandagupta, lines 11-12, C. I. I., vol. III. F. G. I., no. 15, pp. 67, 68).

- (46) Dhvaja-stambha, also called simply 'dhvaja' :

Mātri(tā)pittroh puṇya-pyāyanārtham esha bhagavataḥ puṇya-janārdanasya Janārdanasya dhvaja-stambho' bhyu-chchhritaḥ ||

“ This flag-staff of the divine (god) Janārdana, the troubler of the demons, has been erected, for the purpose of increasing the religious merit of (their) parents.”

Vishṇu-pada girau bhagavato vishṇor dhvajoh sthāpithah ।

“ This lofty standard of the divine Vishṇu was set up on the hill (called) Vishṇupada.”

(Eran stone pillar Inscript. of Budhagupta, lines 8-9;
 Meharauli posthumous iron pillar Inscript. of
 Chandra, line 6, C. I. I., vol. III., F. G. I., nos.
 19, 32, pp. 89 and note 1, 90 ; 141, 142).

(47) “ The original lower part of the pillar (at Eran) is now broken away and lost ; the remnant of it is about 3' 11" high and 1' 6" in diameter. The hollow part is octagonal ; and the inscription (Eran posthumous stone pillar inscrip. of Goparaja, no. 20) is at the top of this octagonal part, on three of the eight faces, each of which is about 7" broad.Above this the pillar is sixteen-sided. Above this, it is again octagonal ; (and the faces here have sculpture of men and women, who are probably intended for the Goparaja of the inscription and his wife and friends ; the compartment immediately above the centre of the inscription represents a man and a woman, sitting, who must be Goparaja and his wife). Above this, the pillar is again sixteen-sided. Above this, it is once more octagonal.Above this the pillar curves over in sixteen flutes or ribs, into a round top.”

“ As noted by Cunningham, there are several other Sati-pillars (in commemoration of a Satī), but of much later date than at Eran.”

(C. I. I. vol. III. no. 20, pp. 91, 92 note 2).

- (48) The boundary-pillar :

Śiva-dāśena vala-yasṭi uchchhritaḥ—(this) “boundary-pillar has been set up by Śivadāsa.”

(Bhumara stone pillar Inscript. of the Maharajas Hastin and Sarvanatha, lines 6-7, C. I. I., vol. III., F. G. I., no. 24, pp. 111, 112).

- (49) “ The inscription (Meherauli posthumous iron pillar inscription of Chandra, no. 32) is on the west side of a tapering iron column, sixteen inches in diameter at the base and twelve at the top, and twenty-three feet eight inches high, standing near the well known Kutb Minar in the ancient fort of Rāy Pithara.”

(C. I. I., vol. III., F. G. I., no. 32, p. 140).

- (50) Tenākālpānta-kālāvadhiraṇi-bhujā Śrī-Yaśodharmmaṇāyaṇi sthambhaḥ sthambhābhirāma-sthira-bhujā-parigheṇochchhritiṃ nāyito'ttaraḥ

This is one of the two Rāṇa-stambhas or columns of victory in war at Mandasor. Their architectural characteristics are given by Dr. Fleet :

Of the first one he says “ The base of it is rectangular, about 3' 4" square by 4' 5" high.....From this base there rises a sixteen-sided shaft, each of which is about 8½" broad, where it starts from the base.The total length of which (the shaft) was thus about 39' 3" or 34' 10" above the base..... The next part of this column, the lower part of the capital,is a fluted bell, about 2' 6" high and 3' 2" in diameter, almost identical in design with the corresponding part of a small pillar from an old Gupta temple at Sanchi, drawn by General Cunningham (in the Arch. Surv. Ind. vol. x. plate xxII, no. 1.....). The total length of this column, up to the top of the lion-capital, is about 44' 5", or forty feet above the ground, if it stood with the entire base buried. The

square lion-capital must have surmounted by a statue or statues, of the same kind as that which stands on the summit of the column at Eran." (See above and Arch.

Surv. Ind. vol. x. p. 81 and plate xxvi).

"The base (of the other column about 20 yards north) is rectangular, about 3' 3" square by 3' 11" high. Differing from the first column, the base is followed by a concave circular part, about 1' 0" high...From this there rises a sixteen-sided shaft, each face of which is about 8" broad, where it starts from the base.....This column also tapers slightly from bottom to top.....the fluted bell part of the capital, about 3' 0" high and 3' 3" in diameter (is) similar in design to the same part of the capital of the other pillar.....the top has one circular and eight rectangular socket-holes, just as in the top of the lion-capital of the first column."

"The two inscribed columns were evidently intended as a pair, though the full view of the second cannot be taken. (From the distance between them; from the difference in the detailed measures; and from the analogous instance of the Eran column, as shewing the way in which they must have been finished off at the top—they can hardly have been connected by a beam, after the fashion of a toraṇa or arched gate way; and there are no traces of any temple to which they can have belonged). They are evidently an actual instance of two Raṇa-stambhas or "columns of victory in war," such as the Kauṭhem grant of Vikramāditya v (Ind. Ant. vol. xvi. p. 18).....speaks of as having been set up by the Rāshṭrakūṭa king Karkara or Kakka III, and as having then been cut asunder in battle by the western Chalukya king Taila II."

(C. I. I., vol. III., F. G. I., no. 33, line 7, pp. 147, 143 f).

- (51) "The inscription (Pahladpur stone pillar inscription, F. G. I. no. 57) is on a sandstone monolith column about three feet in diameter : polished and rounded for a length of twenty-seven feet : with a rough base of nine feet ; the total length being thirty-six feet.....in or about 1853 removed to Benares and set up in the grounds of the Sanskrit College there."

(C. I. I., vol. III., F. G. I., no. 57, p. 249 f).

- (52) Kṛitau puṇḍarīke yūpo'yaṁ pratishṭhāpitas...Varikeṇa ।
 "On the ceremony of the Puṇḍarīka sacrifice (having been performed), this *sacrificial* post has been caused to be set up by the Varika."

The architectural characteristics of this (*sacrificial*) column are given by Dr. Fleet : "The pillar (Bijayagadh stone pillar inscrip. of Viṣṇuvardhana of A. D. 372) stands on a rubble masonry platform (which is plainly of much more recent construction than the pillar itself), which is about 13' 6" high and 9' 2" square at the top. The height of the pillar above the plinth is 26' 3." [The base is square, to the height of 3' 8" ; each face measuring 1' 6." Above this, the pillar is octagonal, for a length of 22' 7", and it then tapers off to a point. The extreme top is however broken; and a metal spike, which projects from it, indicates that it was originally surmounted by a capital on the south side of the pillar, towards the top of the square base there is engraved a Śriyogī Vra(Bra)hma-sāgara (the holy ascetic, Brahma-sāgara)."]

This may be compared with the Brahma-kānta column of the Mānasāra.

(Bijayagadh stone pillar Inscript. of Viṣṇuvardhana, line 3, C. I. I., vol. III, F. G. I., no. 59, pp. 253, 252).

- (53) Sphārā kūpāra-tīrāvāḷi-nihita-jaya-stambha-vinyasta-kīrttiḥ ।
 “Who has deposited his fame in pillars of victory, which he
 erected in an uninterrupted line on the shore of the great
 ocean.”

(Vijayanagara Insc. of Devaraja II, v 5,
 H. S. I. I., vol. I., no. 153, pp. 163, 165).

- (54) Śakra-pratāpas tri-bhuvana-vijaya-stambham ambhodhi-tīre ॥
 Puṇye sahyādri-śṛiṅge tri-bhuvana-vijaya-stambham ambho-
 dhi-pāre ।

(Tiruvallam Insc. of Rajaraja, v. 1, 2, H.
 S. I. I., vol. I., no. 155, p. 168).

- (55) Trailokya-nagarārambha-mūla-stambhāya Śambhave ॥
 “Adored be Śiva, the original foundation-pillar of the city of
 the three worlds.”

(Ep. Carnat. vol. I., no. 11, pp. 35, 57 first
 para).

- (56) Hire-chavūṭiya-Rāmeśvara-devara-guḍiya-kallu-kelasa mādisi
 dipamāle-kambada—“had the temple of Rāmeśvara in Hire-
 Chavūṭi built of stone and erected a dipa-māle pillar.”

(Ep. Carnat. vol. VIII. part 1, Sorab Taluq, no.
 238, Roman text, p. 77, Transl. p. 37).

- (57) “When Śivappa-Nāyaka was protecting the kingdom in
 righteousness :—(on a date specified), through the agency
 of Siddha-Basappayyā of the treasury, this dhvaja-stambha
 (or flag-staff) was set up.”

(Ep. Carnat. vol. VIII. part 1, Sagar Taluq,
 no. 38, Transl. p. 97).

- (58) “In order that they both might acquire merit, (the couple)
 informed the guru that they would erect a Māna-stambha
 in front of the Nemiśvara chaityālaya which their grand
 father, Yojana Śreshṭhi, had built.....On a propitious day they
 carried out their promise and had a pillar of bell-metal
 made. Meanwhile, to Devarasa were born twin daughters,

Padmarasi and Devarasi, and taking that as an auspicious omen, they had the bell-metal pillar, which had been made, set up in front of the chaityālaya. And upon the pillar they fixed a golden kalāṣa of the same height as that of the twins, Padmarasi and Devarasi."

"To describe the Māna-stambha :—In dimension like a mast of the great ship of dharma and in the midst of the group (of temples) the Māna-stambha (towered up) as if gathering the constellations in the sky like flowers with which to worship the feet of the four Jaina images."

"In front of Nemīśvara Jina's temple, a Māna-stambha of polished bell-metal, with a golden kalāṣa, on the instruction of Abhinava-Samantabhadra-Nāgappa-Śreshṭhi's son, Ambvaṇa-Śreshṭhi caused to be made a rod for the umbrella of dharmma. Thus did they have the Māna-stambha made."

(Ep. Carnat. vol. VIII. part 1, Sagar Taluq, no. 55, Roman text, p. 192 f, Transl. p. 102, last two paras).

(59) "When the Mahāmaṇḍaleśvara Śāluvendra-mahārāja, without any enemies, was ruling the kingdom in peace :—with beautiful lofty chaityālayas, with groups of maṇḍapas, with Māna-stambhas of bell-metal, with pleasure-groves for the town, with many images of metal and stone."

(Ibid. no. 163, Roman text, p. 234, line 27, Transl. p. 124).

(60) "Glorious with a Māna-stambha, a lotus pond and a moat."

(Ep. Carnat. vol. VIII. part 1, Tīrthahalli Taluq, no. 166, Transl. p. 196, second para).

(61) Dīpa-māleya-kambha—lamp-stand-pillar.

(Ibid. Sagar Taluq, no. 60, Roman text, p. 194, third line from the bottom upwards, and p. 103 ; Transl. p. 103, second para).

- (62) “Bommanna-seṭṭi’s son Māchirūsa-seṭṭi had this dīpamāle pillar (dīpa-māleya-kambhakke) made.”

This inscription is “at the base of Garuḍa-kambha in front of the Gopāla-Kṛishṇa temple in the fort.”

(Ep. Carnat. vol. ix. Bangalore Taluq, no. 16,
Transl. p. 7, Roman text, p. 9).

- (63) “Heggunda Baira-Dāsa’s son Māra-Dāsa, for the god Śivagangenātha, on the rock in front of the Māchaśāle set up this dīpamāle pillar” (Kambha).

(Ibid. vol. ix. Nelamangala Taluq, no. 37,
Roman text, p. 59, Transl. p. 49).

- (64) “Chika-Ankiya-Nāyaka, from love to the god Tirumalenātha, set up in front of it this dīpamāle pillar” (Kambha).

(Ibid. vol. ix. Devanhalli Taluq, no. 40,
Roman text, p. 97, Transl. p. 79).

- (65) “Chandalir-Deva-rāvutta had this dīpamāle pillar made for the god of Varadarāja of Vogaṭṭa.”

(Ibid. vol. ix. Hoskote Taluq, no. 131, Roman
text, p. 128, Transl. p. 104).

- (66) “Who (Śrī-Rājendradeva), having conquered the Iraṭṭapāḍi seven and a half lakh (country), set up a pillar of victory (Jaya-stambha) at Kollāpuram.”

(Ep. Carnat. vol. x. Kolar Taluq, no. 107,
Roman text, p. 35, Transl. p. 35).

- (67) “Had this Māna-stambha made.”

(Ibid. Mulbagal Taluq, no. 59, Transl. p. 91).

- (68) “Set up the Yūpa-stambha for the Sarvapriṣṭha and Āptor-yāma (sacrifices).”

(Ibid. vol. x. Bagehalli Taluq, no. 17, Transl.
p. 233).

(69) "Those who did the work (Devāmbudhi tank) :—

Gaṇṭemadana Basavana made the pillars (Kamba), Koma-raiya the ornamental work, and the stone-vedḍa Chennu-Boyi built the stones of the embankment."

(Ep. Carnat. vol. XII. Tumkur Taluq, no. 24,
Transl. p. 8, para 2).

(70) Harmya-mūla-stambhanum—"foundation pillar of the palace."

(Ibid. Gubbi Taluq, no. 13, Roman text, p. 36,
second line of the first prose portion, Transl.
p. 19, para 3).

(71) Liṅga-mudre-stambha—"pillar marked with the liṅga."

(Ibid. vol. XII. Tiptur Taluq, no. 108, Roman
text, p. 102, Transl. p. 64).

(72) "We have had the village built, set up (the god) Sañjivarāya, erected this Gaṇḍa-Kamba, and had this tank and well constructed."

(Ibid. Sira Taluq, no. 92, Transl. p. 101, line
2 f).

(73) "The roof of this hall is supported by four very elaborately carved columns, nearly square at the base, changing into octagons at a little above one-third their height. The capitals are circular under square abaci. These again are surmounted by square dwarf columns terminating in the usual bracket capitals of the older Hindu works."

(The temple of Amarnath, Ind. Ant. vol. III.
p. 317, c. 2, para 1 middle).

(74) Mālākārāya Mugu (pālitasya de)yadharmah stambhaḥ ||

"This pillar is the benefaction of the gardener Mugupālita."

(Ind. Ant. vol. VII. Kuda Insc. no. 9,
pp. 256, 257).

- (75) " This inscription (Inscriptions from Nepal, no. 1, dated, Samvat 386) is incised on the lower part of the broken pillar placed to the left of the door of the temple of Chaṅgu-Nārāyaṇa, about five miles to the north-east of Kāṭmāṇḍu. The pillar about twenty feet high is without the capital. Its lower half is square, half of the upper part is octagonal, higher up it becomes sixteen-cornered and finally round. Originally it was crowned by a lotus-capital surmounted by a Garuḍa, about four feet high, shaped like a winged man kneeling on one knee. The workmanship is very good, and the figure shews the flowing locks, which occur frequently on the sculptures of the Gupta period." Pandit Bhagwanlal Indraji and Dr. G. Bühler.

(Ind. Ant. vol. ix. p. 163, c. 1, para 2).

- (76) " Just outside the south-west gate of the village there is a modern shrine of the god Hanumanta, with a stone Dhvaja-stambha standing in front of it. Into the pedestal of this Dhvaja-stambha there has been built a Virgal on monumental stone." Dr. Fleet.

(Sanskrit and Old Canarese Inscript. no. LXIX,
Ind. Ant. vol. ix. p. 96).

- (77) " There stands a monolith pillar (on which the inscription referred to below is engraved) apparently of red sand stone. The pillar is called Laksmī-Kambha or the 'pillar of the goddess Lakshmi,' and is worshipped as a god."

" The upper part of the pillar is octagonal. Below the octagonal part of the pillar is a square four-sided division."

(Ibid. no. CXI, Ind. Ant. vol. x. pp. 168, 169).

(In villages of eastern Bengal there is a custom to call one of the pillars in the house of each family, the Laksmī pillar and to worship it as a god).

- (78) "The central tower or compartment of each face is ornamented simply by sixteen-sided pilasters at the angles the pilasters are octagonal, whilst the outer compartments or towers at the four corners of the temple have plain square pillars and pilasters."

(Gangai-Kondapuram Śaiva Temple, Ind.
Ant. vol. ix. p. 117, c. 2).

- (79) Bhagvato Budhasa puva-dāre āyakakaṁ 5 sava niyute
apaṇo deyadhamma savatāṇa hata-sukhāya paṭiṭhāpitatī
(no. 1, line 5-6).

Bhagavato Budhasa mahāchetiye (puva) dāre āya(ka)-
khaṁbhe paṁcha 5 savamyute āpaṇo deyadhammaṁ (no.
11, line 6).

Bhagavato Budhasa mahā-chetiya puva-dāre āyaka-kham-
bhe save niyute apaṇo deyadhamma sava-satāṇaṁ hita-su-
khāya paṭiṭhāvitati ||

"Erected near the eastern gate of divine Buddha, five (5)
Ayaka-pillars which were dedicated for the good and the
welfare of all living beings."

"I am unable to say at present what is meant by the epithet
ayaka or āyaka. It is possible to connect it either with
āryaka 'venerable' or with ayas 'iron, metal.' But I think
it more likely that the word has some technical meaning."
Dr. Bühler.

"I would suggest 'lofty' or 'frontal'; they were pillars about
16 feet high, erected on the east front of the stūpa, exactly
as represented on the Amarāvati slabs bearing representa-
tions of stūpas." Dr. Burgess.

(Inscrip. from Jaggayyapetta, nos. 1, 11, 111,
Ind. Ant. vol. xi. pp. 258, note 5; 259).

- (80) Prathama-vihita-kīrtti-prauḍha-yajña-kriyāsu pratikṛitim iva
navyāṁ maṇḍape yūpa-rūpām |

Iha Kanakhala-Śambhoḥ sadmani stambha-mālām amala-ka-
shaṇa-pāshāṇasya sa vyātātāna ||

“He erected in the maṇḍapa of this temple of Kanakhala-Śambhu a row of pillars made of pure black stone and shaped like sacrificial posts, a modern imitation, as it were (of those which were used) for the high famed sacrifices of yore.”

(An Ābu Inscrip. of the reign of Bhimadeva
II, v. 12, Ind. Ant. vol. XI. p. 221, c. 2 ; p. 222
c. 2).

(81) Thabha, thabhā, thaṇbha, thambhā (pillar, pillars, stambha or sthambhāḥ) gift of some person or persons.

(Bharaut Inscrip. nos. 22, 25, 26, 35, 37, 64, 66,
67, 69, 70, 71, 75, 81, 88, 90, 94, 96, 97, Ind.
Ant. vol. XXI. p. 227 f).

(82) “In one of the inscriptions (the one entitled I, A. of Bhagavanlal and Bühler), the interpretation of which, it is true, is very doubtful, it would seem that reference is made to an army, to war and victory : and if so, the pillar would have been both a Dharma-stambha and a Jaya-stambha, a monument of devotion and a trophy of victory.”

(The Inscrip. P. on the Mathura lion capital,
Ind. Ant. vol. XXXVII. p. 245, para 3, last
sentence).

(83) “Caused basadis and Māna-stambhas to be erected in numerous places.”

“Māna-stambha is the name given to the elegant tall pillars with a small pinnacled maṇḍapa at the top erected in front of the Jaina temples.” (See photograph nos. 149, 155, Ferguson. Ind. and East. Arch. pp. 270, 276, and his description quoted below).

(Ep. Carnat. vol. II. Inscrip. on Chandragiri,
Śrāvaṇa Belgola, no. 38, Transl. p. 121, line
5 ; Roman text, p. 7, line 16 ; Introduc-
tion, p. 19, note 2),

(84) "The sub-base (of these Māna-stambhas, photo, nos. 149, 155) is square and spreading: the base itself is square, changing into an octagon and thence into a polygonal figure approaching a circle: and above a wide-spreading capital of most elaborate design. To many this may at first appear top-heavy, but it is not so in reality. If you erect a pillar at all, it ought to have something to carry. Those we erect are coped from pillars meant to support architraves and are absurd solicisms when merely supporting statues: we have, however, got accustomed to them and our eye is offended if anything better proportioned to the work to be done is proposed: but looking at the breadth of the base and the strength of the shaft, anything less than here exhibited would be found disproportionately small."

"On the tower or square part of these (Māna) stambhas we find that curious interlaced basket-pattern, which is so familiar to us from Irish manuscripts or the ornaments on the Irish crosses....it is equally common in Armenia and can be traced up the valley of the Danube into central Europe: but how it got to the west coast of India we do not know, nor have we, so far as I know, any indication on which we can rely for its introduction."

(Under the circumstances, is it not easy and reasonable to give the credit of the invention to the Indian architects?)

(Fergusson, Ind. and East. Arch. pp. 276, 277).

(85) Śilā-stambhaṁ sthāpayati sma—"caused a stone pillar to be erected."

(Ep. Carnat. vol. II. no. 46, Roman text, p. 22, line 5 from bottom upwards; Transl. p. 127, line 6).

(86) Tasya Jayastambha-nibhaṁ śilayā stambhaṁ vyavasthāpayati sma Lakshmiḥ—"a stone pillar (for her) as if a pillar of victory, did Lakshmi erect."

(Ibid. no. 49, last verse, Roman text, p. 28, Transl. p. 128).

- (87) Śrī-Gommaṭa-Jina-pādāgrada chhāgada Kambakke yaksha-
nam mādisidaṁ—"For the pillar of gifts in front of Śrī-
Gommaṭa Jinapa, he had a Yaksha made."

(Ep. Carnat. vol. II. no. 110, Roman text,
p. 86, Transl. p. 170).

- (88) "Bāchappa, son of Kirtti of Aruhanahalli, on the death of his
elder brother Tammarappa, in conjunction with that deva's
queen Bayichākkā, had his form engraved on a pillar
(Kambha) and set it up."

(Ep. Carnat. vol. III. Maḷavalli Taluq, no. 13,
Transl. p. 56, Roman text, p. 116).

- (89) "The royal karaṇika Devarasa set up in the name of his
father... .. a Dīpa-stambha."

(Ep. Carnat. vol. IV. Chāmarājnagar Taluq,
no. 156, Transl. p. 20).

- (90) "Made a grant of a Dīpa-mālā pillar (Kambha) for the
god Lakshmi-kānta."

(Ep. Carnat. vol. IV. Heggadadevankote Taluq,
no. 21, Transl. p. 70, Roman text, p. 117).

- (91) "He made a brass ornament for the Dhvaja-stambha (flagstaff)
of the goddess Mahālakshmi and the goddess Sarsavati
of Kannambādi."

(Ep. Carnat. vol. IV. Kṛishṇarājapeṭ Taluq,
no. 23, Transl. p. 103).

- (92) "The great minister caused to be erected a Dīpti-stambha
for the Kṛittikā festival of lights (Kṛittikā-dīpotsavake
dīpti-stambha) and a swing for the swinging cradle
festival of the god Chenna-Keśava of Velāpura."

(Ep. Carnat. vol. V. part 1, Belur Taluq, no. 14,
Transl. p. 47, Roman text, p. 107).

- (93) “ While thus all the world was praising him as the founder of the greatness and increase of king Ballala and the cause of his prosperity—the daṇḍīśa Lakshma, together with his wife, mounted up on the splendid stone pillar (Śilā-stambha) covered with the poetical Vira-śāsana, proclaiming his devotion to his master. And on the pillar they became united (?) with Lakshmī and with Garuḍa.”

(Ep. Carnat. vol. v. part 1, Belur Taluq,
no. 112, Transl. p. 74, last para, Roman text,
pp. 173, 174).

- (94) “ He erected temples, raised pillars for lights (Dīpa-māle), granted lands to Brāhmanas till they were satisfied, constructed five forts and large tanks.”

(Ep. Carnat. vol. v. part 1, Arsikere Taluq,
no. 109, Transl. p. 159, para 1, Roman text
p. 365).

- (95) ‘ Dīpa-mālā-kambha ’ and ‘ Basava-pillar.’

(Ibid. Channarayapatna Taluq, nos. 155, 165,
Transl. pp. 195, 198).

- (96) “ The unshaken pillar (Toḷagada kambha).”

(Ep. Carnat. vol. VI. Tarikere Taluq, no. 12,
Transl. p. 105).

- (97) “ Taking that to mind and desirous of performing a work of merit, the king Lakshma built of stone that abode of Jina, as if erected by Indra to endure in permanence, and afterwards set up a stone pillar (Śilā-stambha) at the great gate-way of the temple, on which was inscribed a śāsana containing all his names and titles, to continue as long as sun, moon and stars.”

(Ep. Carnat. vol. VII. Shikarpur Taluq,
no. 136, Transl. p. 103, para 3, last sen-
tence ; Roman text, p. 184, line 10 from
bottom upwards).

- (98) "Several persons (named) set up this Vira-stambha in his name."

(Ep. Carnat. vol. XI. Challaṅkere Taluq, no. 42,
Transl. p. 102, Roman text, p. 176).

- (99) "The mahā-maṇḍaleśvara Chāmuṇḍa-Rāyarasa (on the date specified) erected a Gaṇḍa-bheruṇḍa pillar (stambha) in front of the (temple of the) god Jagad-eka-malleśvara."

(Ibid. no. 151, Transl. p. 109, para. 2; Roman
text, p. 193, last para).

- (100) "The most striking object standing in the village is perhaps the Bheruṇḍeśvara pillar, now called the Garuḍa-kambha. It is a lofty and elegant monolith, with a figure of the Gaṇḍa Bheruṇḍa at the top. It was erected, according to the inscription on its base (quoted above, Shikarpur Taluq, no. 151) by Chāmuṇḍa-Rāya in 1047, and probably fixed the length of the Bheruṇḍa pole used in measuring length (refers to inscrip. no. 120 of the Shikarpur Taluq)."

"Its dimensions are as follows—the shaft, to the top of the cornice of the capital, 30 feet 6 inches high; the Bheruṇḍeśvara at top, about 4 feet high; the bottom of the pillar is 1 foot 6 inches square to 8 feet from the ground; above that it is circular, of the same diameter, with decorative bands. The Bheruṇḍa is a double-headed eagle with human body."

(Ep. Carnat. vol. VII. Introduct. p. 47, note 1).

- (100a) The dimensions of the Tālaguṇḍa pillar, on which the incip. no. 176 of the Shikarpur Taluq is incised, are given by Mr. Rice—"The pillar, which is of a very hard dark grey granite, is standing in front of the ruined Praṇaveśvara temple. Its pedestal is 5 feet 4 inches high and 1 foot 4 inches square at the top, a little more at the base. The

shaft is octagonal, 6 feet 4 inches high, each face being 7 inches wide, but tapering slightly towards the top. The finial is a pear-shaped ornament, 1 foot, 11 inches high."

(Ep. Carnat. vol. VII. Introduct. p. 47, para 2).

- (101) Mahā-rāṭhisa Goti-putrasa Agi-mitraṇakasa siha-thabho dānam—"The gift of a lion pillar (Siṃha-stambha) by the Mahā-rāṭhi Agni-mitraṇaka, the son of Goti."

(Karle Inscript. no. 2, Arch. Surv. new Imp. series, vol. IV. p. 90).

- (102) "On the east side, steps lead up to a platform on which stands a fine Kīrtti-stambha or Torāṇa arch. It consists of two highly carved pillars, 4 feet broad at the plinth, and rising to a height of 13 feet 10 inches including a broad cruciform capital, whose inner arms support the ornamental torāṇa or cusped arch, over this capital a prolongation of the shaft supports a sur-capital, 3 feet above the first, over which again lies the architrave in two fasciæ richly carved.... This supports the projecting cornice with its decorative guttae, surmounted by a plinth and on this stands the pediment in which Śiva or Bhairava is the central figure."

(Ahmadabad Architecture, Burgess, Arch. Surv. new Imp. series, vol. XXXIII. p. 94, plate LXXXII).

- (103) "He set up Rāma in the Koṇḍarāma temple. Subsequently Janmejaya performed the serpent sacrifice here, a stone pillar, about 9 feet high, with the top fashioned like a trident or spear.... being pointed out as the Yūpa-stambha or sacrificial post used by him."

(Mysore Arch. Report, 1915-16, p. 21, plate x, fig. 1, on p. 22).

- (104) See Buddhist cave temples (Arch. Surv. new Imp. series vol. iv. plates xviii, nos. 1, 2; xxii, nos. 1, 3; xxix, no. 3).

See Sharqi Architecture of Jaunpur (Arch Surv. new Imp. series, vol. xi. plates xxxix, figs. 1, 2, 3, 4; xl, fig. 2; and read the Inscript. no. xxvii, p. 51, under 'Śilpin' and 'Sthapati').

Compare Moghul Architecture of Fatehpur-Sikri (Smith, Arch. Surv. new Imp. series, vol. xviii. part 1, plates liii to lxxi).

See Rām Rāz, Essay on Arch. of Hind, plates iv to xviii.

See Lion-pillar (Mysore Arch. Report, 1915-16, plate vii, fig. 1, p. 14).

Elephant pillars, Brahma-deva-pillar (ibid. 1914-15, plates ix, fig. 3; xiii, fig. i, pp. 18, 26).

See pillars of Mukha-maṇṭapa with a stone umbrella in front.
(Ibid. 1913-14, plate v. fig. i, p. 14).

- (105) See Cunningham, Arch. Surv. Reports, vol. i, plates xxii (Bakhra and Lauriya Lion pillars), p. 58; xxix (Kahaon and Bhitari pillars), p. 92; xlvi (capital of Aśoka Elephant pillar), p. 274.

Ibid. vol. iii. plate xxxiv (Gaya granite pillars).

Ibid. vol. iv. plate v, the so called Kutb-minar, which is in reality a Hindu structure.

Compare its details—"Total length of outer inclosure is 228 feet ... The law of geometrical proportion is thus seen to govern the entire Hindu Kutb structure; from the size and the disposition of the inclosures which bound it down to the spacing of the ornamental bands that adorn its gates, every important feature is subject to the great law. But where is the law that governs the Muhammadan structures? They (the Muhammadans) designed like giants, and their Hindu workmen 'finished like jewellers'; but from the giant killed by Jack, right through the whole genus, giants have hitherto

been noted only for supreme stupidity, combined with immense strength" (ibid. p. 56-57).

Ibid. vol. v. plates xxvii (Mallot temple pillar); xlv, xlvi (Indo-Persian pillars); xlvii to l (Indo-Corinthian pillars).

Ibid vol. vi. plate xx (Viśāla-deva temple pillar).

Ibid. vol. vii. plates xviii (Sati pillar from Simga; the details of its mouldings); ix (section of interior of garbha-griha shewing a pillar in elevation); x (elevation of a pillar of the Mahā-maṇḍapa).

Ibid. vol. viii. plates xi, xii (brick pillar, Balrāmpur).

Ibid. vol. ix. plates xiv, xxiv, xxix.

Ibid. vol. x. plates xiv (Besnagar Crocodile and Fan-palm pillars, p. 42); xxi (pillar of Swāmi-Gosura); xxii, figs. 1, 2 (Sanchi pillars), 3 (Eran pillar), 4, 5 (Udayagiri pillars); xxvii (Eran pillar); xxviii (Toran-pillar); xxx (Eran pillar of Narasinha temple).

Ibid. vol. xiv. plates xxix, xxx (Sati pillars).

Ibid. vol. xvi. plates xxx, xxxi (Bhagalpur pillar).

Ibid. vol. xix. plate x (Baijnath pillar).

Ibid. vol. xx. p. 149, plate xxxiv (Thieves pillars).

Ibid. vol. xxii. plate vii (Section of Aśoka pillar, Rampurwa).

Ibid. vol. xxiii. plate xxii (pillar of victory or Jayastambha).

- (106) " These pillars are common to all the styles of Indian architecture. With the Buddhists they were employed to bear inscriptions on their shafts, with emblems or animals on their capitals. With the Jains they were generally Deepadans (Dipa-stambhas) or lamp bearing pillars; with the Vaiṣṇavas they as generally bore statues of Garuḍa or Hanūmān (Garuḍa-stambhas); with the Śaivas they were flag-staffs (Dhvaja-stambhas); but whatever their destination they

were always the most original, and frequently the most elegant productions of Indian art."

(Fergusson, *Hist. of Ind. and East. Arch.* p. 50).

"If any one wished to select one feature of Indian architecture which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than these stambhas or free standing pillars. They are found of all ages, from the simple and monolithic lats which Aśoka set up to bear inscriptions or emblems, some 250 years B. C. down to the seventeenth or perhaps even eighteenth century of our era. During these 2000 years they were erected first by the Buddhists, then by the Jains, and occasionally by the other sects in all parts of India; and notwithstanding their inherent frailty, some fifty—it may be a hundred—are known to be still standing. After the first and most simple, erected by Aśoka, it may be safely asserted that no two are alike though all bear strongly the impress of the age in which they were erected, and all are thoroughly original and Indian in design."

(Fergusson, *ibid.* p. 277, para 2).

(107) The following references will give a glimpse of the pillars of the pre-Buddhist periods (especially of the early Vedic period), when, it should be noticed, they were employed both as free-pillars (compare the yūpas) and as forming the essential members of a building.

The column or pillar in Indian architecture is indeed very ancient. The word *Sthūpa* which is a synonym of pillar in the *Mānasāra* is used in the *Rigveda*¹ and the later literature² in the same sense. The word *Stambha*³ is not perhaps so

¹ *Rv.* I, 59, 1; v, 45, 2; 62, 7, viii, 17, 14. x, 18, 13 (of the grave).

² *Av.* iii, 12, 6 (of the *vaiśva*, beam, being placed on the pillar); xiv, 1, 63.

Śata-patha-Brahmana, xiv, 1, 3, 7; 3, 1, 22, etc.

Sthūpa-rāja—main pillar, iii, 1, 1, 11; 5, 1, 1.

³ *Kāthaka-Smṛiti*, xxxi, 1, and often *Sūtras*

old but Skamba¹ is used in the R̥igveda in the same sense' (Macdonall and Keith, *Vedic Index*, II, pp. 488, 483).

The word upa-mit, not used in the Mānasāra, occurs in the R̥igveda² and the Atharvaveda³ in the sense of pillar.

According to Professors Macdonall and Keith, in the R̥igveda the word Upa-mit is used in the sense of an upright pillar. In the Atharvaveda, the word, coupled with Parimit and Pratimit, denotes the beams supporting the Upamit. Parimit denotes the beams connecting the Upamit horizontally⁴.

"Concerning the proportions of columns, the second sort of column in the Hindu architecture (as depicted in the Mānasāra) may be compared with the Tuscan, the third with the Doric, the fourth with the Ionic, and the fifth with the Corinthian or composite pillar." (Rām Rāz, *ibid.* p. 38).

The following details of the Indian and Græco-Roman orders may be compared here for a clear knowledge of the subject.

Rām Rāz describes the Indian Orders on the authority of the Kāśyapa and the Mānasāra and "partly from the models found in the temples and porticoes of a pure Hindu style." And the details of the five Græco-Roman orders are quoted below from Vitruvius, Palladio and others as given by Gwilt.

"The second sort of column is seven diameters in height : it is placed in most examples upon a base and pedestal : the base is two diameters high : it belongs to the species called Kumbha-bandha. The pedestal is equal in height to three-fourths of the base and is of the kind called Vēdi-bhadra.

¹ Rv. I. 34,2, iv. 13,5 etc

² Rv. I. 59 1; iv. 5 1

³ Av. ix. 3. 1.

cf. Zimmer, *Altindisches Leben*, 153,

⁴ *Vedic Index*. I p. 33.

The column is also placed....only on a pedestal which is equal to half the height of the pillar, and which is one of the sorts called Mañcha-bhadra. The capital given to the first design of this pillar is taken from a model found at Tiruvottiyur, near Madras ; it is the same which Mānasāra and others call Taraṅga-Bodhika (?), and is one diameter high and projects equal to its height. Speaking of this sort of capital, Mānasāra says 'it should be decorated with Taraṅgas (projecting moulding employed in capitals, terminating by a number of undulating lines) and other appropriate ornaments ; the height of the capital being divided into twelve parts, let the form of Taraṅgas occupy three of them, let the Bodhika (capital), which should resemble the cobra de capello, occupy six, and adorned with flowers and the like, and let one part above this be given to.....one to the cyma, and one to the listel. The projecting part of the Bodhika should be fashioned like the stalk of a plantain flower. At the upper extremity are the Taraṅgas of equal height or something more. The lower part of the head of the Bodhika is one-third on the upper in breadth, and a third of the former being divided into five parts, one of them is given to the cavetto, one to the fillet, two to the cyma and one to the listel : and the whole should be decorated with foliages, rows of gems, and the like.' In another place the same author says 'let the capital (Bodhika) be made to consist of one, two, three, four, five, six faces, according to the situation in which it is placed'."

"The other form of capital given to the column is taken from a maṇḍapa at Mayalapur. It is to be met with in many other ancient buildings and is what the artists call in Tamil surub-bodhika, roll capital. I cannot find any particular description of it, except a passage in the Mānasāra, which says : 'The projecting ornaments on the sides of the capital are made either in the form of an inverted apex or

of a wheel (chakra) or circle. It is one diameter in height and projects but three quarters of the diameter.' " (Rām Rāz, pp. 31-32).

This is compared with the Tuscan order, the details whereof are given below from Vitruvius and Vignola as quoted by Gwilt.

I. Tuscan order :

" Vitruvius (Book IV, chap. VII) in this order forms the columns six diameter high, and makes their diminution one quarter of the diameter. He gives to the base and capital each one module in height. No pedestal is given by him. Over the capital he places the architrave of timber in two thicknesses connected together by dovetailed dowels. He, however, leaves the height unsettled, merely saying that their height should be such as may be suitable to the grandeur of the work where they are used. He directs no frieze, but places over the architrave cantilevers or mutuli projecting one-fourth of the height of the column, including the base and capital. He fixes no measure for the cornice, neither does he give any directions respecting the intercolumnations of this order. The instructions are not so specific as those which he lays down for other orders, and there have been various interpretations of the text, which unfortunately cannot in any of the suppositions be tested on ancient remains." (Gwilt. *Encycl.* art. 2556).

In the following table of the parts of the Tuscan order (Gwilt. *Encycl.* art. 2555) the whole height according to the measuring unit of Vignola is 16 modules and 3 parts.

Mouldings whereof the parts are composed :

ENTABLATURE			Heights of mouldings in parts of a module	Projection from the axis of column in parts of a module
A. Cornice 16 parts	{ Cymatium and parts	Quarter round	4	27½
		Astragal	1	
		Fillet	½	23½

ENTABULATURE			Heights of mouldings in parts of a module	Projection from the axis of column in parts of a module
A. Cornice 16 parts	{	Congé, or Cavetto	1	22½
		Corona	5	22½
		Drip	1	21½
		Sinking from corona, or hollow	½	19½
		Fillet	½	14
B. Frieze 14 parts	{	Bed moulding	4	13½
		Ogee	14	9½
C. Architrave 12 parts	{	Fillet Fillet, or listel	2	11½
		Congé or small cavetto	2	9½
		Fascia Fascia	8	9½

The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.

COLUMN.

D. Capital 12 parts	{	Abacus	Fillet	1	14½
		{	Congé, or cavetto	1	13½
			Band	2	13½
	{	Cymatium	Ovolo	3	13¼
			Fillet	1	10½
Shaft 12 modules	{	Neck or Astragal, or necking	Congé, or cavetto	1	9¼
			Hypotrachelin	3	9½
			Bead	1	11
	{	Shaft ...	Fillet	½	10½
			Congé, or cavetto	1	9½
E. Base 12 parts....	{	{	Shaft 11 mod. 8 parts	9½	
			Congé, or apo- phyge	1½	12
			Fillet	1	13½
	{	{	Torus	5	16½
			Plinth Pedestal	6	16½

COLUMN			Heights of mouldings in parts of a module	Projection from the axis of column in parts of a module
G. Cornice	{	Listel	.... 2	20½
6 parts		Ogee	.... 4	20
F. Die	{	Die, or dado	.... 3 mod. 4 parts	16½
44 parts....		Congé, or apophyge	2	16½
Base	{	Fillet	1	18½
6 parts....		Plinth	.... 5	20½

The third sort of column, with its base and capital, is eight diameters high, with a diminution of the shaft at the top of the eighth part of the thickness at its bottom. The base occupies half a diameter and this height is to be divided into ten parts. Two to be given to the plinth, one to the fillet, three to the cymatia and its fillet, one and a half to the cavetto, the same to the torus, and one to the cymbia. The whole projection of the base is half of its height. The following passage from the *Mānasāra* refers to this kind of base: 'let a base ornamented with the lotus be made under the foot to the pillars one or two diameters in height, and let it be adorned with figures of demons, lions, and the like'.

"The height of the capital, which is made after the manner of the *Phalaka*, is three quarters of the lower diameter of the column, and is divided into thirteen parts; two are given to the abacus, one to the fillet, two to the *Maṇḍana*, seven to the *cymarecta*, and one to the *cymbia*. The upper part of the shaft, about one and a half diameters below the capital, being divided into twenty-four parts, three are given to the collarino with its fillet, three to the ovolo, three to the lower collarino, five to the lower torus with its cymatia, and ten below to the strings of pearls (*mukta-dāma*). The projection of the capital is one diameter, or

about an eighth part beyond that of the lowest part of the base, the fillet projects the full, and the torus three-quarters of their respective heights."

"The height of the entablature is one-fourth of that of the column. It is to be divided into twenty-one parts : eight are given to the architrave, seven to the cornice, and six to the vyālam (frieze). Of the eight parts of the architrave, one is to be given to the cavetto, three to the tema or benda (uttara) with its listels, two to the cymarecta and to the upper fascia (vājana). Of the seven parts of cornice, one occupies the fillet, and the remainder the ovolo (prastara); and of the six parts of the cornice (or frieze, vyāla) three to be given to the cavetto (or fillet, vājana), two to the prati-vājana (cavetto), and one to the fillet. The projection of the vājana (fillet) of the architrave is equal to that of the capital, that of the prastara (ovolo) is twice as much, and that of the cornice equal to its own height. After making a similar division of the entablature, our author (Mānasāra) lays down the following rule respecting the projection of the members. The height of the architrave being divided into four, five, six, seven or eight parts, one should be given to its projection beyond the pillars. The Kapota (corona) projects equal to its height, or to three-fourths of it, and the vājana (fillet) one-fourth. The āliṅga (fillet) recedes about one diameter, and the antarita (fillet) projects equal to its own height, and the same may be said of the prati." (Rām Rāz, pp. 32, 33).

This third sort of Rām Rāz's column is apparently without a pedestal. Its base too does not exactly correspond with any of the bases mentioned in the Mānasāra (chap. XIV). None of the Mānasāra's eight entablatures consists of twenty-one parts like the one prescribed above for the column under description.

Rām Rāz (p. 38) identifies this column with the Doric order, the details whereof are given below from both Vitruvius, and Vignola, as quoted by Gwilt.

II. Doric order :

Vitruvius (Book IV, chap. III) describes the Doric order more clearly than others. "In order to set out its proportions, he tells us, though not giving a direct rule, that its pedestal is composed of three parts, the cymatium or cornice, the die and the base : and that the base and the cymatium are composed of many mouldings, whose individual proportions, however, he does not give. He assigns no particular base to the Doric order : but nevertheless, places under half a diameter in height the Attic base, whose members are the plinth, small fillet, scotia, and the upper torus with its superior and inferior fillets, together with the apophyge of the column. He gives to the projection of the base a fifth part of the diameter of the column. The height of the shaft he makes of six diameters, and its diminution a sixth part of the diameter. The capital's height he makes equal to half a diameter, and divides it into three parts, one for the abacus and its cymatium, another for the echinus and its fillet, the third for the hypotrachelium. To the architrave he assigns the height of one half diameter of the column and to the frieze fifty parts of the module (semi-diameter divided into thirty parts), including the fascia, forming the capital of the triglyphs. His cornice consists of thirty parts of the module, and its projection forty. The whole height which he gives to the order is (in the measurement here adopted) seventeen modules and twenty parts." (Gwilt, *Encycl. art.* 2566).

In the following table all the details of the Doric order are given (Gwilt. *Encycl. art.* 2565).

Members composing the order :

ENTAE LATURE			Heights in parts of a module	Projections in parts of a module from axis of column
A. Cornice, 18 parts	Fillet of corona ....	....	1	34
	Cavetto ....	....	3	31
	Fillet ....	....	$\frac{1}{2}$	26
	Cyma reversa ....	....	$1\frac{1}{2}$	30
	Corona ....	....	4	$28\frac{1}{2}$
	Drip ....	....	$\frac{1}{2}$	$27\frac{1}{2}$
	Fillet ....	....	$\frac{1}{2}$	25
	Gutta under the corona ....	....	$\frac{1}{2}$	$24\frac{1}{2}$
	Dentil ....	....	3	15
	Fillet ....	....	$\frac{1}{2}$	13
	Cyma reversa ....	....	2	$12\frac{1}{2}$
	Capital of triglyph ....	....	2	11
B. Frieze, 18 parts	Triglyph ....	....	18	$10\frac{1}{2}$
	Metope ....	....	18	10
C. Architrave, 10 parts	Listel ....	....	2	$11\frac{1}{2}$
	Capital of guttæ ....	....	$\frac{1}{2}$	11
	Guttæ ....	....	$1\frac{1}{2}$	11
	Fascia ....	....	10	10
COLUMN				
D. Capital, 12 parts	Listel ....	....	$\frac{1}{2}$	$15\frac{1}{2}$
	Cyma reversa ..	....	1	$15\frac{1}{4}$
	Band ....	....	$2\frac{1}{2}$	14
	Echinus or quarter round ....	....	$2\frac{1}{2}$	$13\frac{3}{4}$
	Three annulets ...	....	$1\frac{1}{2}$	$11\frac{1}{2}$
	Neck of capital ....	....	4	10
	Ovolo ....	....	1	12
	Astragal ....	....	$\frac{1}{2}$	$11\frac{1}{2}$
		Congé	$1\frac{1}{2}$	10
Shaft of the Column, 14 modules				
E. Base, 12 parts	Apophyge or congé ....	....	2	12
	Fillet ....	....	$\frac{2}{3}$	14
	Astragal ....	....	$1\frac{1}{3}$	$14\frac{3}{4}$

COLUMN				Heights in part of a module	Projections in parts of a module from axis of column
E. Base, 12 parts	Torus	....	....	4	17
	Plinth	....	....	6	17
PEDEPSTAL					
F. Cornice, 6 parts	Listel	....	....	$\frac{1}{2}$	23
	Echinus	....	....	1	$22\frac{3}{4}$
	Fillet	....	....	$\frac{1}{2}$	$21\frac{3}{4}$
	Corona	....	....	$2\frac{1}{2}$	21
	Cyma reversa	....	....	$1\frac{1}{2}$	$18\frac{1}{2}$
Die of the pedestal, 4 modules					
G. Base, 10 parts	Congé	....	....	1	17
	Fillet	....	....	$\frac{1}{2}$	18
	Astragal	....	....	1	$18\frac{3}{4}$
	Inverted cyma	....	....	2	19
	Second plinth	....	....	$2\frac{1}{2}$	21
	First plinth	....	....	4	$21\frac{1}{2}$

“The fourth sort of column is nine diameters high. The base is one of those called Prati-bhadra (see under Adhish-ṭhāna), and is one diameter in height. It is without a pedestal.”

“The base is to be divided into eighteen equal parts, two to be given to the plinth, one to its fillet, three to the cyma recta, three to the cavetto with its listel, three to the torus, three to the upper cavetto, two to the plat-band (pāda-bandha), and one to the cimbrā (? cymbia). The projection of the plinth is one-third of the height of the whole base, the torus and the plat-band project equal to their respective heights.”

“The upper ornaments (?entablature) of this column occupy two diameters, and the capital takes three-quarters of the diameter, which is to be divided into ten parts: two to be given to the abacus, which projects half a diameter, one to the strings of pearls, one to the fillet, four to the cymatia,

and one to the circular cymbia. The ornaments under the capital are to be divided into sixteen parts : of which give two to the cavetto or collarino, one and a half to the cyma, four to the torus, which projects perpendicular to the plinth or three-quarters part of its height, one and a half to the lower cyma, three to the lower collarino, two to the astragal, which projects equal to its own height, and two to the third cyma and its fillet, below which a space equal to three diameters is taken up by strings of pearls, but which are omitted in some columns of a similar description."

(Rām Rāz, p. 34).

The sources of the details given above are not specified. The account of the entablature, capital and shaft is also not quite clear.

Rām Rāz (p. 38) identifies this column with the Ionic order, the details whereof are given below, for comparison, from Vitruvius and Gwilt.

III. Ionic order :

Vitruvius's description of this order (Book III, chap. III) is not clear. According to his commentator Daniel Barbaro (Gwilt, Encycl. art. 2577) "the height of the pedestal is made nearly a third part (including its base and cymatium) of the height of the column. To the base of the column he assigns half a diameter, and to the shaft itself nearly eight diameters, its surface being cut into twenty-four flutes separated by fillets from each other. His method of describing the volute is not thoroughly understood : it is, perhaps, of little importance to trouble ourselves to decipher his directions, seeing that the mode of forming it is derived from mathematical principles, as well understood now as in the days of the author."

"The architrave he leaves without any fixed dimensions, merely saying that it must be larger or smaller according to the height of the columns. He prescribes, however, that

the architrave, frieze, and cornice should together be somewhat less than a sixth part of the height of the column, with its base and capital. The total height he makes for the order, according to our measures, is twenty-five modules and nearly nine parts."

"Of the Ionic order there are many extant examples, both Grecian and Roman, and except the debased later examples of the latter there is not that wide difference between them that exists between the Grecian and Roman Doric."

Gwilt (Encycl. art. 2574) gives in the following table the heights and projections of the parts of the order.

Members composing the order :

ENTABEATURE				Heights in parts of a module	Projections from axis of column in parts of a module
A. Cornice, 34 parts	{	Fillet of cyma	....	1½	46
		Cyma recta	....	5	....
		Fillet	....	½	41
		Cyma reversa	....	2	40½
		Corona	....	6	38½
		Fillet of the drip	....	1	29¼
		Ovolo	....	4	28¼
		Astragal	....	1	25
		Fillet	....	½	24½
		Dentel fillet	....	1½	21
		Dentals	....	6	24
		Fillet	....	1	20
B.	{	Cyma reversa	....	4	19½
		Frieze	....	27	15
C. Archi- trave, 22½ parts	{	Listel	....	1½	20
		Cyma reversa	....	3	19⅔
		First fascia	....	7½	17
		Second fascia	....	6	16
		Third fascia	....	4½	15
D.	{	Capital on the side	....	19	20
		Capital on the coussinet, or cushion	....	16	17½

COLUMN				Heights in parts of a module	Projections from axis of column in parts of a module
E. Capital, 17 parts	Fillet	....	....	1	20
	Cyma reversa	....	....	2	19½
	Listel	....	....	1	17½
	Channel of the volute	....	....	3	17
	Ovolo	....	....	5	22
	Astragal	Bead	....	2	18
		Fillet	....	1	17
		Congé, or cavetto	....	2	15
	Shaft of the column	Above	....	....	15
		16 mod. 6 parts.	....	....	18
F. Base, 19½ parts	Below	....	....	....	18
	Apophyge	....	....	2	18
	Fillet	....	....	1½	20
	Torus	....	....	5	22½
	Fillet	....	....	¼	20½
	Scotia	....	....	2	20
	Fillet	....	....	¼	22
	Two beads	....	....	2	22½
	Fillet	....	....	¼	22
	Scotia	....	....	2	21
	Fillet	....	....	¼	24
	Plinth	....	....	6	25
PEDEPSTAL					
G. Cornice, 11¾ parts	Fillet	....	....	⅔	35
	Cyma reversa	....	....	1⅓	34¾
	Corona	....	....	3	33½
	Fillet of the drip	....	....	½	30
	Ovolo	....	....	3	29½
	Bead	....	....	1	27
	Fillet	....	....	1	26¼
	Congé	....	....	¼	25
	Die, 4 modules	...	....	12¾	1 mod. 7

PEDEPSTAL				Heights in parts of a module	Projections from axis of column in parts of a module
H. Base, 10 parts	Congé	....	....	2	25
	Fillet	....	....	1	27
	Bead	....	....	$1\frac{1}{3}$	28
	Cyma reversa	....	....	3	$27\frac{1}{2}$
	Fillet	....	....	$\frac{2}{3}$	$31\frac{2}{3}$
	Plinth	....	....	4	33

“The fifth sort of column is ten diameters high, including the base which ought to be three-quarters of the diameter. It should be divided into twelve parts: two for the plinth whose projection is a fourth part of the diameter, one for the fillet, four for the cyma, and one and a half for the cavetto, one for the lesser cyma, one and a half for the torus, and one for the cymbia. The projection of the cyma and torus is equal to their respective heights. This column is sometimes erected on a high pedestal, which is about a third part of the height of the column.”

“The height of the capital, which is called Pushpa-bandha, is equal to the upper diameter of the column: its projection on the side is equal to its height, and the middle most square is ornamented with the petals of a lotus. ‘The altitude of the capital,’ says Kaśyapa, ‘may be equal to the higher, lower, or the middle diameter of the column. Its breadth may be equal to its height, or four or five diameters.’ A capital, the height of which is from one to two diameters, and the breadth twice its height, is of the superior sort: and that which in height is half the diameter, and in breadth from one to three diameters, is of the inferior sort.”

“In colonnades of porticoes, the inter columnations are found to be from one diameter and a half to two diameters.”

(Rām Rāz, pp. 34-35).

In this order the description of the entablature is not given.

Rām Rāz (p. 38) identifies this "with the Corinthian or Composite pillar," the details of both of which are given below for comparison from Vitruvius and Palladio as quoted by Gwilt.

IV. Corinthian order :

"Vitruvius (Book IV, chap. 1) is scanty in the information he gives on the Corinthian order, and what he says respecting it relates more to the origin of the capital and the like than to the proportion of the detail. He makes the capital only one diameter high, and then forms upon the plan a diagonal two diameters long by means whereof the four faces are equal according to the length of the arc, whose curve will be the ninth part in length and its height the seventh part of the capital. He forms the order with a pedestal, with base and cornice (as Daniel Barbaro would have it). The whole height given to it in our measures is about twenty-seven modules and two parts." (Gwilt. *Encycl. art.* 2587).

In the following table Gwilt (*Encycl. art.* 2583) gives, on the authority of Vignola, measurements of the mouldings of the Corinthian order.

Members composing the order :

ENTABLATURE			Heights in parts of a module	Projections from axis of column in parts of a module
A. Cornice, 38 parts	Fillet of cornice....	....	1	53
	Cyma recta	....	5	53
	Fillet	....	$\frac{1}{2}$	48
	Cyma reversa	....	$1\frac{1}{2}$	$45\frac{1}{2}$
	Corona	....	5	46
	Cyma reversa	....	$1\frac{1}{2}$	$45\frac{1}{2}$
	Modillion	....	6	$44\frac{1}{2}$

ENTABLATURE				Heights in parts of a module	Projections from axis of column in parts of a module
A. Cornice, 38 parts	{	Fillet (remainder of modillion band) ....	....	$\frac{1}{2}$	$28\frac{1}{2}$
		Ovolo ....	....	4	28
		Bead ....	....	1	25
		Fillet ....	....	$\frac{1}{2}$	$24\frac{1}{2}$
		Dentils ....	....	6	24
		Fillet ....	....	$\frac{1}{2}$	20
		Hollow or congé ....	....	3	$19\frac{2}{3}$
B.		Frieze, 1 mod. $7\frac{1}{2}$ parts high		....	15
C. Archi- trave, 27 parts	{	Fillet ....	....	1	20
		Cyma reversa ....	....	4	$19\frac{2}{3}$
		Bead ....	....	1	17
		First fascia ....	....	7	$16\frac{1}{2}$
		Cyma reversa ....	....	2	$16\frac{1}{3}$
		Second fascia ....	....	6	$15\frac{1}{2}$
		Bead ....	....	1	$15\frac{1}{2}$
		Third fascia ....	....	5	15
COLUMN					
D. Capital, 42 parts (Fig. 890)	{	Echinus ....	...	2	diagonally 36, on plane $33\frac{1}{2}$
		Fillet ....	....	1	....
		Lower member of abacus ....	....	3	....
		Inverted echinus of the bell		2	$22\frac{2}{3}$
		Large volutes ....	....	6	$31\frac{1}{3}$
		Upper small leaves ....	....	4	....
		Large leaves ....	....	12	at top, $24\frac{1}{2}$
		Lower leaves ....	....	12	at top, $20\frac{1}{2}$

COLUMN				Heights in parts of a module	Projections from axis of column in parts of a module
Shaft, 17 modules $1\frac{1}{2}$ parts	Astragal	....	....	2	18
	Fillet	....	....	1	17
	Congé	....	....	$2\frac{1}{4}$	....
	Shaft	{ upper part		....	15
		{ lower part		....	18
	Apophyge	....	....	2	20
	Fillet	....	....	$1\frac{1}{2}$	$21\frac{5}{8}$
	Torus	....	....	3	22
	Fillet	....	....	$\frac{1}{4}$	$20\frac{1}{2}$
	Scotia	....	....	$1\frac{1}{2}$	20
E. Base, $14\frac{1}{2}$ parts	Fillet	....	....	$\frac{1}{4}$	$20\frac{3}{8}$
	Two beads	....	....	1	22
	Fillet	....	....	$\frac{1}{4}$	$21\frac{5}{8}$
	Scotia	....	....	$1\frac{1}{2}$	$21\frac{1}{8}$
	Fillet	....	....	$\frac{1}{4}$	23
	Torus	....	....	4	25
	Plinth	....	....	6	25
	PEDESTAL				
	Fillet	....	....	$\frac{2}{3}$	$33\frac{1}{3}$
	Cyma reversa	....	....	$1\frac{1}{3}$	$33\frac{1}{4}$
F. Cornice, $14\frac{1}{4}$ parts	Corona	....	....	3	32
	Throat	....	....	$1\frac{1}{4}$	$30\frac{3}{4}$
	Bead	....	....	1	$26\frac{1}{2}$
	Fillet	....	....	$\frac{3}{4}$	$25\frac{3}{4}$
	Frieze	....	....	5	25
	Bead	....	....	$1\frac{1}{4}$	$26\frac{7}{8}$
	Fillet	....	....	$\frac{3}{4}$	$26\frac{1}{4}$
	Congé	....	....	$1\frac{1}{2}$	25
	Die ....	....	....	$87\frac{1}{4}$	25
	Fillet	....	....	$1\frac{1}{2}$	25
Die, $91\frac{1}{2}$ parts	Congé	....	....	$\frac{3}{4}$	$26\frac{1}{4}$

PEDESTAL				Heights in parts of a module	Projections from axis of column in parts of a module
G. Base, 14 $\frac{1}{4}$ parts	Bead	....	....	1 $\frac{1}{4}$	27 $\frac{1}{4}$
	Inverted cyma reversa	....	....	3	26 $\frac{3}{8}$
	Fillet	....	....	1	30 $\frac{3}{4}$
	Torus	....	....	3	32 $\frac{1}{2}$
	Plinth	....	....	6	32 $\frac{1}{2}$

V. Composite order (compound of Corinthian and Ionic) :

Vitruvius has not given any instructions on this order. Gwilt (Encycl. art. 2596) gives Palladio's details of this order.

"To the pedestal's height this master assigns 3 diameters and three-eighths of the column adding to it a lower plinth of the height of half a diameter. He makes the base of the column half a diameter in height and assigns to the shaft eight diameters and a little more than one-fourth, and cuts it into twenty-four flutes. The height of this capital is one diameter and a sixth.....The architrave, frieze and cornice he makes a little less than a fifth part of the height of the column. The whole height of his profile in our measures is thirteen modules and twelve parts."

In the following table Gwilt (Encycl. art. 2592) gives, on the authority of Vignola, measurements of the mouldings of the Composite order :

Members composing the order :

ENTABLATURE				Heights in parts of a module	Projections from axis of column in parts of a module
A. Cornice, 36 parts	Fillet of cornice....	....	....	1 $\frac{1}{2}$	51
	Cyma recta	....	....	5	51
	Fillet	....	....	1	46
	Cyma reversa	....	....	2	45 $\frac{1}{2}$
	Bead	....	....	1	43 $\frac{3}{4}$

ENTABLATURE				Heights in parts of a module	Projections from axis of column in parts of a module
A. Cor- nice, 36 parts	Corona	....	....	5	43
	Cyma under the corona	....	....	$1\frac{1}{2}$	41
	Fillet	....	....	1	33
	Cyma reversa	....	....	4	$32\frac{1}{3}$
	Fillet of the dentils	....	....	$\frac{1}{2}$	28
	Dentils	....	....	$7\frac{1}{2}$	29
	Fillet	....	....	1	23
	Ovolo	....	....	5	22
B. Frieze, 27 parts	Bead	....	....	1	17
	Fillet	....	....	$\frac{1}{2}$	$16\frac{1}{4}$
	Congé	....	....	$\frac{3}{4}$	15
	Upright face	....	....	$17\frac{1}{4}$	15
	Apophyge	....	....	7	22
C. Archi- trave, 27 parts	Fillet	....	....	1	22
	Cavetto	....	....	2	$20\frac{1}{2}$
	Ovolo	....	....	3	20
	Bead	....	....	1	$17\frac{3}{4}$
	First fascia	....	....	10	17
	Cyma reversa	....	....	2	$16\frac{2}{3}$
	Second fascia	....	....	1	15
COLUMN					
D. Capi- tal, 42 parts	Echinus and fillet	....	....	2	$20\frac{1}{3}$
	Lower member of abacus	....	4 diagonally		$32\frac{1}{2}$
	Volute	....	12 diagonally		$30\frac{2}{3}$
	Band of upper leaves	....	3		24
	Upper leaves	....	9		$22\frac{1}{2}$
	Band of lower leaves	....	3		$20\frac{2}{3}$
	Lower leaves	....	9		$19\frac{1}{3}$

COLUMN				Heights in parts of a module	Projections from axis of column in parts of a module
Column 16 mod. 12 parts	Astragal	....	....	2	$17\frac{1}{2}$
	Fillet	....	....	1	$16\frac{1}{2}$
	Congé	....	....	2	$15\frac{1}{2}$
	Shaft	{ above	....	....	15
		{ below	....	....	18
	16 mod. 12 parts.				
	Apophyge	....	....	2	20
	Fillet	....	....	$1\frac{1}{2}$	20
	Congé	....	....	2	20
	Fillet	....	....	$1\frac{1}{2}$	20
E. Base of column, 18 parts	Torus	....	....	3	22
	Fillet	....	....	$\frac{1}{4}$	$20\frac{1}{2}$
	Scotia	....	....	$1\frac{1}{2}$	20
	Fillet	....	....	$\frac{1}{4}$	$21\frac{1}{3}$
	Bead	....	....	$\frac{1}{2}$	$21\frac{3}{4}$
	Fillet	....	....	$\frac{1}{4}$	$21\frac{1}{3}$
	Scotia	....	....	2	$20\frac{2}{3}$
	Fillet	....	....	$\frac{1}{4}$	23
	Torus	....	....	4	25
	Plinth	....	....	6	25
PEDESTAL					
F. Cor- nice, 14 parts	Fillet	....	....	$\frac{2}{3}$	33
	Cyma reversa	....	....	$1\frac{1}{3}$	$32\frac{3}{4}$
	Corona	....	....	3	$31\frac{1}{2}$
	Cyma recta	....	....	$1\frac{1}{3}$	$28\frac{1}{2}$
	Fillet	....	....	$\frac{1}{2}$	$26\frac{1}{4}$
	Cavetto	....	....	1	$25\frac{1}{4}$
	Frieze	....	....	5	25
	Bead	....	....	1	27

PEDESTAL				Heights in parts of a moudle	Projections from axis of column in parts of a moudle
Die, 94 parts	{	Fillet	....	1	27 $\frac{1}{4}$
		Congé	....	1 $\frac{1}{2}$	25
		Die ....	....	88 $\frac{3}{4}$	25
		Apophyge	....	2	27
		Fillet	....	1	27
G. Base, 12 parts	{	Bead	....	1	27 $\frac{3}{4}$
		Inverted cyma reversa	....	3	30 $\frac{1}{4}$
		Fillet	....	1	31 $\frac{1}{4}$
		Torus	....	3	33
		Plinth	....	4	33

“ The orders and their several characters and qualities do not merely appear in the five species of columns into which they have been subdivided, but are distributed throughout the edifices to which they are applied, the column itself being the regulator of the whole composition. It is on this account that the name of orders has been applied to the differently formed and ornamented supports, as columns, which have received the names of Doric, Ionic, Corinthian, Tuscan, and Composite orders, whereof the three first are of Grecian origin, and the two last, it is supposed, of Italian or Roman origin. Each of these, by the nature of its proportions and the character resulting from them, produces a leading quality, to which its dimensions, form and ornaments correspond. But neither of the order is so limited as to be confined within the expression of any single quality. Thus the strength indicated in the Doric order is capable of being modified into many shades and degrees of that quality. ” (Gwilt. art. 2538).

(Further accounts of the origin of orders will be found under Nāgara).

“ There are other columns, ” says Rām Rāz (p. 38), “ in the Indian architecture, not only one diameter lower than the Tuscan, but from one to two diameters higher than the Composite.” “ The first sort is a column six diameters high ; it is rarely made but upon a high base and pedestal. The entablature is more than half the altitude of the column, and the intercolumnation generally four diameters. The pedestal is of the Prati-bandha kind (see under Upapīṭha, and there it is called Prati-bhadra) : and its height is equal to that of the base which is one-third of that of the column itself, or two diameters. The base is called Mañcha-bandha (see under Adhishṭhāna) and is divisible into thirty parts. The capital is equal in height to upper diameter of the shaft, and its projection is equal to its height. The form of the capital is called Pushpa-bandha. ‘ The height of the capital’, says Mānasāra, ‘ may be either equal to the breadth of the shaft, or one-half or three-quarters of it, according as it may appear proportionate to the size of the column. Let the breadth of it be either one, one and a quarter, half, or three quarters of the diameter.’ The entablature placed on this column does not differ from that placed on other pillars, except perhaps in the height. On this subject Mānasāra observes generally : ‘ The whole height of the entablature may be either three-quarters, one, one and a quarter, one and a half, one and three quarters, or twice that of the base. The height of the entablature may be a half, one-fourth, or three-quarters of that of the shaft, or the height of the pillar being divided into eight parts, six, five, three, or two may be given to that of the entablature. The height of the entablature is measured from the architrave up to the corona.” (Rām Rāz, p. 30).

“ The sixth sort of pillar is eleven diameters high. The design made to illustrate this is selected from among the pillars found at Conjeveram ; it represents a square pillar of

the same height, exclusive of the base, which is composed of a plinth, a cyma recta and torus, with their fillets, and is one diameter high. The same pillar, including the base, may be taken as an example also of the seventh sort, which ought to be twelve diameters in height."

(' When the pillar, ' says Kaśyapa, ' is measured in height from the upper fillet of the base, it is called Nigata-stambha, but when it is measured from the plinth below it, is termed Nichata-stambha.')

"At the foot of the shaft a space equal in height to the hypotenuse of the lower diameter is made quadrangular, around which are sculptured images of the deities, and the like, in bas-relief. In about half a diameter above this, is made the ornament called Nāga-bandha (a serpent-shape-moulding). The remainder of the shaft, about three diameters and a half, is made to consist of eight sides, including the strings of pearls, which occupy three-quarters of a diameter, and appear to be suspended from the fillet of the upper ornament called Padma-bandha (a lotus-shape-moulding), which takes up half a diameter. Next above this is the Kalaśa or water-pot, above three quarters of a diameter, and above this are made, with the same height given to them, three other mouldings, Hārikā, Āśya, and Tāṭikā, which last projects a fourth part of the diameter. Above this again is the lower collarino, in height about a quarter of a diameter, then the ornament called Kumbha (pitcher) which is half a diameter high and projects as much : next the upper collarino, a little less than the lower one ; next the moulding called Phalakā (abacus) which is one diameter high and projects equal to its height ; next the third collarino, about three-fourth of a diameter ; and last of all the capital of the kind called Pushpa-bandha."

(Rām Rāz, pp. 35-36).

“ This pillar may, according to the definition of its form, be called Vishṇu-kānta and appears in most of its ornaments, though not in their proportions, to agree with the description given in the Mānasāra of that which he calls Pālikā-stambha (?). He says ‘ the height of the collarino should be one diameter of the column ; that of the Phalakā (abacus) one, three-quarters, or, two or three diameters, and its projection one-fourth of its height. The height of the Kumbha (pitcher) below the collarino may be half, one and a half, or two diameters and its breadth equal to the upper or lower collarino. The height of the Tāṭikāśya is half or three-quarters of the diameter. Let the lower cyma be equal to its height and let its breadth be one and a quarter diameter. Below that comes the Hārikā of half that height. The height and breadth of the Tāṭikā are equally one diameter. Below that let a Kalāśa (pitcher) be made about two diameters in breadth and let the upper part of it be shaped in the form of a durdhura-flower, and in such a manner as may appear graceful. Below this, about three quarters of the diameters should be decorated with strings of pearls.”

Concerning the dimensions of his seventh sort of column, Rām Rāz gives accounts of a few more specimens which are quoted below.

“ The pillars at Tiruvannamalai are estimated to be about thirty feet high, with proportionate thickness, diminished at the top by a twelfth part of the lower diameter. There are three kinds of them. The first is placed on a high pedestal and base ; the whole shaft is divided into ten compartments, each being equal in height to the hypotenuse of the diameter of the pillar ; and on all the four sides of these compartments are sculptured, in relief, four small pillars or pilasters supporting an entablature. The second pillar differs from the first in having two, instead of four, small ornamental pilasters in relief, on each side of the ten

compartments, into which the shaft is divided, with an ornamented niche in the middle, which in the third specimen is flanked by two small pañjaras or ornamented cages on both sides of it. The second sort of pillar is placed on a base without a pedestal, and the third on a pedestal without a base.” (Rām Rāz, p. 37).

“The difference in the Indian orders, consists chiefly in the proportion between the thickness and the height of pillars, while that of the Grecian and the Roman orders, not only on the dimensions of columns, but also on the form of the other parts belonging to them.”

“The Egyptian columns appear to have no fixed proportion in regard to thickness and height. In some of the specimens of the ruins of upper Egypt, the height of the columns consists of from four to six times the lower diameter, which last proportion coincides with that of the first sort of the Indian pillar.”

“The orders of India, and of Greece and Rome, are remarkable for beautiful effect of their proportions, a circumstance to which little regard has been paid by the Egyptians. Both the Indian and Grecian columns are diminished gradually in their diameter from the base to the summit of the shaft, a practice which has never been observed in the Egyptian : on the contrary, a diametrically opposite rule has been observed in their shafts, which are made narrower at the bottom than at the top, and placed upon a square or round plinth. The proportion in which the diminution at the top of the columns of the two former is made, seems to have been regulated by the same principle, though not by the same rule. The general rule adopted by the Hindu architects in this respect is that the thickness at the bottom, being divided into as many parts as there are diameters in the whole height of the column, one of these parts is invariably diminished at the top ; but in the Grecian and Roman architecture, the

diameter of the upper part of the shaft, in a column of 15 feet in height, is made one-sixth less than its thickness at the base ; and in a column of 50 feet, the diminution is one-eighth. The higher the columns are, the less they diminish, because the apparent diminution of the diameter in columns of the same proportion, is always greater according to their height, and this principle supposed to have been discovered with greater scientific skill, and is adduced as one of the proofs of the highly refined taste of the Greeks ; but we observe that precepts derived from the same principle have been taught and practised in India from time immemorial."

"The plan of the Grecian columns is always round ; but the plan of the Hindu columns admits of every shape, and is frequently found in the quadrangular and octangular form, and richly adorned with sculptured ornaments. The form of the Egyptian pillars too, is circular, and their shafts are often fluted like the Corinthian, but the fluting of the Indian columns resembles neither the one nor the other. The decorations of the Egyptian columns often consist in representations ' of the bundle of reeds ' tied up with a cord on the top, having a square stone placed over it ; in some specimens are also found bindings or fillets in various parts of the shaft, and in the interval between them, reeds and hieroglyphics are represented. But there is nothing like these ornaments in the Indian orders, except in the columns found in the excavated temple of Elephanta, and some other places, and which differ materially from those employed in other situations in Hindustan."

"There are no fixed, as we saw before, intercolumnations in the Hindu architecture, as are found in the Grecian, but the spaces allowed between pillar and pillar in different Hindu buildings, are found nearly to coincide with the Grecian mode of intercolumnations, though in too many instances, they differ widely from it, and the same may perhaps be said of the Egyptian colonnades."

“The capital of the Grecian columns invariably marks the distinction of the several orders; those of the Indian are varied at pleasure, though not without regard to the diameter and length of the shaft; and the forms of the plainest of them, though they have in reality nothing in common with the Grecian order, are found at a distant view, to bear some resemblance to the Doric and Ionic capitals; but those of a more elaborate kind are sometimes so overloaded with a sort of filligree ornaments, as to destroy the effect of the beautiful proportions of the whole. The Egyptian capitals, on the other hand, are formed into elegant vase shapes, decorated with the stalks, leaves, and blossoms of the lotus, and occasionally with palm leaves, which latter ornaments are supposed to have given the first idea of the Corinthian capitals. And in some specimens, the Egyptian capital is composed of the representation of the head of the goddess Isis.”

In view of the classification and number (5) of the orders, their principal composing mouldings (8), and other details of similarity pointed out above, the “affinity,” says Rām Rāz truly (p. 38), “between the columns of India and of Rome and Greece is so striking, that one would be apt to ascribe it to something more than mere chance.”¹

¹ “Considerable interest is attached to the recent discovery (in Japan) beneath the corner stones of the Double-Bridge (main entrance to the Imperial Palace) of eight human skeletons. Most of the skeletons were found upright about twelve feet below the bed of the Palace moat which is at present undergoing repair work necessitated by the earthquake of 1923.

“The theory of some Japanese scientists is that the skeletons are the remains of persons who, several centuries past, offered themselves as ‘human pillars’ for the immortalization of the corner-stones used in constructing Edo Castle. The tradition of the ‘human pillars’ is an old one in Japan. In a past age it was believed that if human beings were buried alive beneath the corner-stones of great structures, the gods would accord permanent strength and solidity to the foundations and, in addition, those who thus sacrificed themselves, would become immortal. It was considered that these chosen as ‘human pillars’ were greatly honored. They were buried alive in a standing position.

“The first traditional instance of the ‘human pillars’ recorded in Japan dates back to the reign of Emperor Nintoku, more than a thousand years ago. The Yodo river at Osaka, where the Emperor had his palace, used to overflow each year, drowning many people and causing much damage. Every dike built by the best engineers was unable to withstand the floods. One night, it is said, the Emperor dreamed that the gods had advised him if he would use human bodies as pillars for the construction of the embankments, there would be no more flood trouble. The story has it that the Emperor immediately caused human beings to be buried alive beneath the foundation stones of the dike and, since then, the embankment has withstood all floods.”—*Associated Press of America Dispatch, Tokio, July 11, 1925.*

STUPA—A heap, a mound, a funeral pile, a tope, a Buddhist monument.

- (1) "The Buddhist dome-shaped tower built over relics, or as a memorial. The earliest Stūpas were tombs."

(Vincent Smith, Gloss. to Cunningham's Arch. Surv. Reports).

- (2) "Stupas or Topes—These, again, may be divided into two classes, according to their destination : first, the true stupas or towers erected to commemorate some event or mark, some sacred spot dear to the followers of the religion of Buddha ; secondly, Dagobas or monuments containing relics of Buddha, or of some Buddhist saint. If it were possible these two ought always to be kept separate, but no external signs have yet been discovered by which they can be distinguished from one another, and till this is so, they must be considered, architecturally at least, as one."

"In Nepal, according to Hodgson, and, I believe, in Tibet, the monuments, which are called Stupas in India, are there called Chaityas. Etimologically, this is no doubt the correct designation, as chaitya like stupa, means primarily a heap or tumulus."

(Fergusson, Hist. of Ind. and East. Arch., p. 50, note 2).

For the photographic views and the architectural details of the following stūpas, see Fergusson :

The great Tope at Sanchi (p. 63, figs. 10, 11, 12).

The cut in the rock on a Dagoba at Ajunta (p. 64, fig. 13).

Tope at Sarnath (p. 66, fig. 14).

Temple at Buddh Gaya (p. 70, fig. 16).

The great Tope at Amravati (p. 72, fig. 17).

Gandhara Topes (description, pp. 72-76).

Jelalabad Topes (p. 78, figs. 18, 19).

Manikyala Tope (pp. 80-82, figs. 21, 22, 20, 23).

- (3) "A diversity of opinion exists as to the propriety or otherwise of calling such monuments as the high stupa of Takkal Bala 'Tope'; and it must be said that this monument is a striking illustration of the inaccuracy of much that has been written on the subject. The following is one of the many instances where a conclusion has been somewhat hastily arrived at :the term now used is 'Thūp'it is, therefore, much to be regretted that we should have adopted the word 'Tope,' which preserves neither the spelling nor the pronunciation of the true name."

(B. A. S. J. vol. III., p. 313).

- (4) "Again, Mr. Fergusson, writing on this subject, complains bitterly of the Bhilsa, and the Sarnath, and the Sanchi 'Topes.' To make the confusion worse he laments—'Tope is also the common Anglo-Indian word for a clump of trees.' Very true, but that hardly justifies the following—'In neither sense is the word ever used by natives, who associate 'tope' with something very different, that is, with cannon or artillery.' That the natives do use the word freely in designating such monuments, I will now endeavour to show. While they called all lower mounds in this neighbourhood dehiri, the peasantry denied the existence of a Thūpī, Thūpa, Thūva, or even the common dih; and in my enquiries being compelled to paraphrase the word for their comprehension, after trying buland-tila and other expressions in vain, I accidentally mentioned the much abused 'tope,' and was much surprised to find that they understood my meaning instantly, and helped me to a minute description of the monument and its surroundings. They did not call it thūpa nor thūpi, but simply 'tope' or, more correctly, 'top.' Now, it would appear from the above that the word is no mere 'adoption of ours,' and that it is used by the natives of India (unless

we allow the breadth of the Indus to make a fine distinction), moreover, by the commonest of those natives far and wide."

(Cunningham, Arch. Surv. Reports, vol. XIX.,
pp. 134, 135).

(5) Takshaśilae ayaṁ thuvo pratithāvito sava-budhaṇa puyae ।

"This stūpa was erected at Takhaśilā (Takshaśilā) in honour of all the Buddhas."

(Taxila Vase Inscript. Ep. Ind. vol. VIII. p. 297).

(6) Thūva cha saṁghārāma cha ।

(Inscript. on the Mathura Lion Capital, no. A.
II, line 14, Ep. Ind. vol. IX. p. 141).

STŪPI—A dome, a cupola, a spherical roof rising like an inverted cup over a circular, square or multangular building, a pinnacle, a steeple-tower.

(1) M. XI. 13, XV. 91, XVIII. 4, 413, XXII. 10, etc.

(2) Koṇa-pārāvataṁ kuryāt stūpy-āchchhādanakāni cha ॥

Su-muhūrte su-nakshatre stūpy-āchchhādanakāni nyaset ॥

(Vāstu-vidyā, ed. Gaṇapati-śāstri, XVI. 27, 37).

(3) Kaṇṭhoktaṁ sarva-mānaṁ tu stūpy-utsedhaḥ prakīrtitaḥ ॥

(Kāṁikāgama, XXXV. 30).

(4) Ravi-varmā-mahā-rāja *alias* the Lord Kula-śekhara-deva was pleased to bathe up to the pinnacle (stūpi-paryyanta) the Vāṇakaiyilāya-Tirumalai (name of the central shrine) in the temple of the Lord of Tiruvīraṭṭāṇam, the Lord of Tiruvadigai, and to fix the stones which were bulging out (? stūpi-kīla)."

(Tiruvadi Inscript. of Ravivarman, line 3 f., Ep.
Ind. vol. VIII. p. 9).

- (5) “ This inscription (V. S. I. I. vol. II. no. 90) records the gifts, by the priest Īśāna Śiva Paṇḍita, of 8 gilt copper-pots..... A ninth pot was presented by Pavana-Pidāran.....The gilt copper-pots were all intended to be used as pinnacles (Stūpikuḍam, para 2). Nine of them were presented, of which one is said to have been for the temple of the Lord (para 9) and another for the temple of the Lord Śrī-Rājarājesvara mudaiyār (para 11). The other seven appear to have been intended as pinnacles for the shrines of the regents of the eight quarters. The regents are eight in number, viz., Indra, Agni, Yama, Nirṛiti, Varuṇa, Vāyu, Soma, and Isāna,..... The shrine of Indra, who is the regent of the East, seems to have been in the second gopura for which five pinnacles had apparently been provided by the king himself.”

(V. S. I. I. vol. II. no. 90, paras 1, 2, p. 413 f).

- (6) “ The Gangai-koṇḍa-puram temple.....consists of a nine storeyed stūbi (steeple-tower) or vimāna over the shrine or sanctuary, 99 feet square at the base, and about 165 feet high.”

(Ind. Ant. vol. IX. p. 117, c. 2, para 1).

- (7) See Chalukyan Architecture, Arch. Surv. new. Imp. series, vol. XXI. plates LXXXII, figs. 1, 2 ; LXXXIV, figs. 1, 2 ; XCI.

See Cunningham, Arch. Surv. Reports, vol. III., plates XLVI, fig. 4 (Birdāban Stūpa), XLVII. fig. 3 (Nongarh Stūpa) ; vol. XI. plate XXVII (plan and section of Mediæval Stūpa) ; vol. XVIII. plates V, VI (Nirvāṇa-stūpa) ; vol. XIX. plate III (Mahadeopur pinnacle).

STŪPI-KĪLA—(see Stūpa and Stūpi)—The spire, the nail above the dome.

(M. XVIII, 144).

Cf. “ The Lord Śrī-Rājarājadeva gave one copper waterpot (kuṭa), to be placed on the copper pinnacle stūpittari ; according to

Winslow, a synonym of Śikhara, or the upper pinnacle of a temple) of the sacred shrine (Śrī-Vimāna) of the Lord of the Śrī-Rāja-rājeśvara (temple), weighing three thousand and eighty-three pala."

(Inscrip. of Rajaraja, no. 1, line 18, H. S. I. I.,
vol. II., p. 9).

STRĪ-LĪŅGA—A class of buildings, a feminine type of architectural object.

See definition and other details under Prāsāda.

Cf Sarvatra bhoga-bhūmy-aṅgam alinda-parisobhitam ।

Sarva (? shaḍ)-varga-samāy-uktaṁ manaḥ-prīti-samanvitam ॥

Chaturṇām anta (m)-lomasāṁ (lokānām) yogyaṁ strī-liṅgam
ishyate ॥

(Kāmikāgama, XLV. 10, xxxv. 21, see under Śālāṅga
and Shaḍ-varga).

STHAṆḌILA—A ground-plan in which the whole area is divided into forty-nine equal squares.

(M. VII. 8, VIII. 39, IX. 129, etc., cf. LXX. 30, see
Pada-vinyāsa).

STHAPATI—The chief architect, the master builder.

(1) Mānasāra (chap. II., named Śilpi-lakṣhaṇa or ranks and qualifications of architects) :

From the four faces of Brahman are stated to have originated the four heavenly architects, namely, Viśva-karman, Maya, Tvashṭri and Manu. And their son are called respectively Sthapati, Sūtragrāhin, Vardhaki and Takshaka. These latter four evidently represent the four classes of terrestrial artists :

Pūrvānane viśvakarmā jāyate dakṣiṇe mayah ।

Uttarasya mukhe tvashṭā paśchime tu manuḥ smṛitah ।

Visvakarmākhyā-nāmno'sya putraḥ sthapatir uchyate ।

Mayasya tanayaḥ sūtragrahīti parikīrtitaḥ ।

Tvaṣṭur devarsheḥ putraḥ varddhakirīti prakathyate ।

Manoḥ putras takshakah syāt sthapatyādi-chatusṭayam ।

(M. II. 11-12, 17-20).

Cf. One Manu is stated to be the architect who built the city of Ayodhyā :

Ayodhyā-nāma-nagarī tatrāsīl loka-vīrutā ।

Manunā mānavendreṇa yā purī nirmītā svayam ।

(Rāmāyaṇa, I, 5, 6):

Their ranks :

Sthapatyādiś chatur varṇaḥ śilpibhiḥ parikīrtitaḥ ।

(M. II. 29).

The Sthapati is in rank the director general and the consulting architect (M. II., line 21). The Sūtragrahin is the Guru of Vardhaki and Takshaka (22), while the Vardhaki is the instructor of Takshaka (23). The Sthapati must be well versed in all sciences (24). He must know the Vedas (26). He must have all the qualifications of a supreme director (āchārya) (31).

Cf. Sthapatiḥ sthāpanāyārhaḥ veda-vich chhāstra-pāragah ।

Sthāpanādhipatir yasmāt tasmāt sthapatir uchyate ।

Sthapateś chājñayā sarve sūtragrahīyādayaḥ sadā ।

Kurvanti śāstra-dṛṣṭena vastu-vāstu prayatnataḥ ।

Āchārya-lakṣhaṇair yuktaḥ sthapatir ity-abhidhīyate ।

Sthapatis tu sva-turyebhyas tribhyo gurur iti smṛitaḥ ।

(M. II. 26--29, 31, 21).

Sthapatiḥ sarva-śāstrajñah (24).

See also M. xxxvii. 14, 15, 16, 17, 58, 73-74, 83, 85.

These passages refer to the Sthapati as the master of the opening ceremonies of a dwelling house.

The Sūtragrāhin also should have the general knowledge of all the sciences and the Vedas. But he must be an expert in measuring accurately and must make a special study in drawing (M II. 32, 24, 22, 25, 33, 23, 25, 34) :

Śrutajñāḥ sūtragrāhī cha rekhājñāḥ śāstra-vit-tamaḥ | 32.

Sūtra-grāhīti sūtra-dhṛit | 24.

Sūtra-grāhī gurur dvyābhyām turyebhyo'dya iti smṛitaḥ | 22.

The Vardhaki, too, should have the general knowledge of the Vedas and practical sciences. But the object of his special study is painting. He must also be able to design (vichā-rajña) architectural and sculptural objects from his own ideas. Like the Sūtragrāhin, the Vardhaki too should have an idea of accurate measurement.

Cf. Vardhakir māna-karmajñāḥ | 25.

Vichārajñāḥ śrutajñās cha chitra-karmajño vardhakiḥ | 33.

Takshakasya gurur nāma vardhakir iti prakīrtitaḥ | 23.

The Takshaka must be expert in his own work, i. e., carpentry. He should be obedient to his superiors and aspire to rise in rank.

Cf. Takshanāt takshakaḥ smṛitaḥ | 25.

Takshakaḥ karma-vidyus cha bala-bandhūdaya-parah | 34.

(2) Sthapatih sthāpanārhaḥ syāt sarva-śāstra-viśāradaḥ ||

Na hīnāṅgo'tiriktāṅgo dhārmikas tu dayāparaḥ |

Amātsaryo'nasūyaś cha tāntrikastv-abhijātavān ||

Gaṇitajñāḥ purāṇajñāḥ ānandātmā py-alubdhakaḥ |

Chitrajñāḥ sarva-deśajñāḥ satya-vādī jitendriyaḥ ||

Arogī chāpramādī cha sapta-vyasana-varjitaḥ |

Sunāmā dridha-vandhuś cha vāstu-vidyābdhi-pāragaḥ ||

(Vāstu-vidyā, ed. Gaṇapati Śāstri, I. 12-15).

‘The Sthapati or master builder must be able to design (lit. placing, sthāpana). He must be proficient in all sciences, (śāstras see below). He must not be deformed by lacking in or possessing too many limbs. He must be pious and compassionate. He must not be malicious or spiteful. He must be trained in music (tāntra=a stringed musical instrument, see Vitruvius below). He must be of noble descent. He must be a mathematician and historian. He must be happy in mind and free from greed. He must be proficient in painting. He must know all countries, i.e., he must be a geographist. He must be truthful, and possess self-control. He must not have any disease, and must be above committing errors. He must be free from the seven vices (hunting, gambling, day-dreaming, blackmailing, addiction to women, etc., see Manu saṁhita, vii. 47-48). He must have a good name and be faithful to friends. He must be deep in (lit. cross) the ocean of the science of architecture.’

Compare these qualifications of the master builder with those of the Græco-Roman architects quoted below from Vitruvius. The classification of the architects and the account of their qualifications are almost identical to those given in the Mānasāra :

Sthapates tasya śishyo vā sūtra-grāhī sūto'thavā ।

Sthapaty-ājñānusārī cha sarva-karma-viśāradaḥ ॥

Sūtra-daṇḍa-pramāṇajño mānonmāna-pramāṇavit ।

Takshitānām takshakenāpy upary-upari yuktitaḥ ॥

Vṛiddhikṛit vardhakiḥ proktaḥ sūtragrahy-anugaḥ sadā ॥

(Vastu-vidya, ibid i. 16-18).

Takshaṇāt sthūla-sūkshmanām takshakaḥ sa tu kīrtitaḥ ॥

Mṛit-karmajño guṇī śaktaḥ sarva-karma-sva-tantrakah ।

Guru-bhaktaḥ sadā hrishṭaḥ sthapaty-ādy-anugaḥ sadā ॥

(Vastu-vidya, ibid. i. 18-19).

- (3) Suśīla(s) chaturo dakṣha-śāstrajña-lobha-varjita(-taḥ) ।
 Kṣhamāvān asya dvijaś chaiva sūtradhāra(h) sa uchyate ॥
 'One who is of good behaviour, clever, skilful, learned, free from
 lust (excessive desire of gain), can forgive (rivals), and
 belongs to the twice-born class (? Brāhmin), is called Sūtra-
 dhāra.'

(Śilpa-dīpaka, ed. Gaṅgadhara, I. 3).

- (4) Vāstu-vidhānājño laghu-hasto jīta-śramah ।
 Dīrgha-darsī cha sūraś cha sthapatih parikīrtitah ॥
 'One who is conversant with the architectural design (vidhāna,
 the act of arranging, disposing, etc.), skilful (lit. swift at
 hand), industrious (or patient labourer), and foresees (every-
 thing), and is a champion (in architectural matters), is
 described as a sthapati.'

(Matsya-Purāṇa, Pet. Dict.)

- (5) Mahābhārata (XII. 3243-3244) :

Sat-kṛitās cha prayatnena āchāryyartvik-purohitāḥ ।
 Maheshvāsāḥ sthapatayaḥ sāmivatsara-chikitsakāḥ ॥
 Prājñā medhāvino dāntā dakṣhāḥ sūrā bahu-śrutāḥ ।
 Kulīnāḥ sattva-sampannā yuktāḥ sarvveshu karmmasu ॥
 Sthapatīs, meaning apparently architects, are stated here to
 be very learned, meritorious, patient, dexterous, champion, of
 large experience, of high birth, full of resources, and capable
 of application to all works.

Ibid. XIII, 5073-5074 :

Brāhmaṇa-sthapātibhyāñi cha nirmmitam yan niveśanam ॥

Tad āvaset sadā prājño bhavārthī manuḥśvara ।

Here, a house built by a Brāhmaṇa and a Sthapati is specially
 recommended. Sthapati implies an architect but his caste is
 not clear from this passage.

Ibid. XIV. 2520-2524 :

Tato yayau bhīmasenaḥ prājñaḥ sthapatibhiḥ saha ।

Brāhmaṇān agrataḥ kṛtvā kuśalān yajña-karmaṇi ॥

Tam sa śāla-chayam śrīmat sampratolī-sughaṭṭitam ।
 Māpayāmāsa kauravyo yajña-vātam yathā-vidhi ॥
 Prāsāda-śata-sambādham maṇi-pravara-kuṭṭimam ।
 Kārayāmāsa vidhivad-dhema-ratna-vibhūshitam ॥
 Stambhān kanaka-chitrānś cha toraṇāni vṛhanti cha ।
 Yajñāyatana-deśeshu datvā śuddham cha kāñchanam ॥
 Antaḥ-purāṇām rājñām cha nānā-deśa-samīyushām ।
 Kārayāmāsa dharmmātmā tatra tatra yathāvidhi ॥

Here, too, Sthapati is apparently the architect who built the palace with jewelled floor, columns, arches, etc., and also the well designed high gate-houses.

Ibid. v. 255 :

Tato'atibhīto rūpāt tu śakra āste vichārayan ।
 Athājagāma paraśum skandhenādāya varddhakih ॥

Vardhaki is called here Takshan (see verses 256—266) not in the sense of carpenter but to imply an executioner.

(6) Vārttika of Kātyāyana on Pāṇini, 2 (Pet. Dict.) :

Sūtra-grāha = yaḥ sūtram gṛhṇāti na tu dhārayati.

Sūtra-graha = yaḥ sūtram gṛhṇāti dhārayati cha.

This subtle distinction is not quite clear.

(7) Chaurapañchāśikā (ed. Bohlen, 7-3):

Surata-tāṇḍava-sūtra-dhārī.

(8) Rāmāyaṇa, (II. 80, 2, etc.) :

Karmāntikāḥ sthapatayaḥ purushā yantra-kovidāḥ ।

Tathā vardhakayaś chaiva mārgino vṛksha-takshakāḥ ॥

(9) Sakala-guṇa-gaṇālaṁkṛita-kṛitottamāṅgaru Parama-Brahma-
 niś chala-svarūpar upadeśa-p(r)arākarmaru Manu-Maya-
 Māṇḍabye-Viśvakarma-nirmmitam appa Heṁ-migadeya
 mane enisida stoṭakācharu ।

“ Of the Viśvāmitra-gotra, supreme Lord of Laṅkā-dvīpa-pura, possessed of property and vehicles, versed in all śāstras, sought after to construct ornamental buildings and upper

storeys, adorned with all good qualities, his head sprinkled with sandal water from Śiva, in the unchanging form of Parama Brahma, distinguished in giving advice, of the Hemmigade house created by Manu, Maya, Māṇḍabya, and Viśvakarma, was Stoṭakāchāri."

(Ep. Carnat. vol. v. part I, Channarayapaṭṇa Taluq, no. 265, Roman text, p. 530, line 23 ; Transl. p. 237, para 2).

- (10) This Praśasti was written by Skandasādhu, the son of Śrī-kanṭha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Inscrip. of Parantaka I, line 21, Ep. Ind. vol. iv pp. 224, 225).

- (11) Sthapati-Kālisuta-Siṅgālī-kargi Navagrāma-draṅga vra(? lu)-dhajana ।

"The Sthapati (architect of the tank was) Siṅgālī Kargi, the son of Kāli, a Pandit (? vulha) from the Navagrama-draṅga (compare, Rāja Taraṅginī, Translation by Dr. Stein, vol. II. p. 291, 'watch-station near mountain passes'). " Dr. Stein Konow.

(Peshawar Museum Inscrip. of Vanhadaka, line 6, Ep. Ind. vol. x. p. 80, note 3 ; p. 81).

- (12) Visadru-sutaḥ Kamau Śilpi—"Visadru's son, Kamau, the architect (of the fifth octagonal pillar, middle row, of the north-west cloister). This simple record of the architect or head mason Kamau is the most valuable inscription of the Lal Darwāza, as it is another proof of the truth of Fergusson's remark that the cause of the admixture of Hindu and Muhammadan styles in the Jaunpur was the employment of Hindu masons." Dr. A. Führer.

(Sharqi Arch. of Jaunpur, Inscrip. xxvii., Arch. Surv. new Imp. series, vol. I. p. 51)

- (13) Rājapālasya putreṇa pālhaṇena cha śilpinā ।

Utkīrṇā-varṇṇa-ghaṭanā vaidagdhī-viśvakarmanā ॥

“ (The document) is engraved by the artist Palhana, son of Rajapala, who is a master of the art and craft.”

(Pachar Plate of Paramardideva, line 22, Ep. Ind. vol. x. pp. 49, 45).

- (14) Tvaṣṭṛi, a recognised architect, connected with (the ancestor of) both Sūtradhāra and Sthapati :

Tad-vad Vaṭākhyam nagaram vane'smin Tvaṣṭuḥ prakṛitavān Vasishṭhaḥ ।

Prākāra-vapropavanais taḍāgaiḥ prāsāda-veśmaiḥ su-ghanam su-tuṅgaiḥ ॥

Bhānor gṛham daiva-vaśād vibhagnam Vāsishṭha-pauraiḥ sukṛitam yad āsit ॥

Āsich cha Nāgāt sthapates tu Durggaḥ ॥

Durggārkkato Deuka Sūtra-dhāraḥ ॥

Asyāpi sūnuḥ Śivapāla nāmā ॥

Yenotkrīte'yan suśubhā praśastih ॥

(Vasantgadh Inscip. of Purnapāla, A. D. 1042, v. 21, 27, 34, Ep. Ind. vol. ix. pp. 12, 13, 14, 15).

- (15) Sadāśivamahārāya-śāsanād Vīraṇātīnajaḥ ।

Tvaṣṭā śrī-vīraṇāchāryo vyalikhat tāmra-śāsanam ॥

(Kṛishṇapuram Plates of Sadāśivaraya, v. 107. Ep. Ind. vol. ix. p. 339).

- (16) Śilā-śilpi—stone mason (Govindapur stone Inscip. of the poet Gangadhara, v. 39, Ep. Ind. vol. ii. pp. 338, 342).

- (17) Śilpin—engraver (Vilapaka Grant of Venkata I, v. 62, Ep. Ind. vol. iv. pp. 277, 272).

- (18) Cf. Inscip. from Dabhoi (verse 112, Ep. Ind. vol. i. p. 31).

- (19) Vardhaki—carpenter, sculptor (Senart) :

Vaḍhakinā sāmiṇa veṇuvāsaput (e) na gharasa mugha kata ।

(Karle Cave Inscip. no. 6, Ep. Ind. vol. vii. p. 53).

- (20) Sūtradhāra—architect, artizan (Bheraghat Inscript. of Alhanadevi, v. 36, 37, Ep. Ind. vol. II. pp. 13, 17).
- (21) Mason (Inscript. from Dabhoi, v. 112. Ep. Ind. vol. I. p. 31).
- (22) Cf. the first Prasasti of Baijnath (verse 36. Ep. Ind. vol. I. pp. 107, 111).
- (23) Sūtra-dhṛit—artizan (Kudarkot Inscript. v. 17, Ep. Ind. vol. I. pp. 182, 183).
- (24) Sūtradhāra—sculptor (Verawal Image Inscript. line 5, Ep. Ind. vol. III. pp. 303, 304).
- (25) Si(si)lā-paṭṭa-śubhe vaṁśe sūtra-dhārā vichakṣaṇāḥ |
 Bhojūkaḥ Kāmadevaś cha karmanishṭhā Halā sudhīḥ ||
 “(Born) in the auspicious family of Śilāpaṭṭa, the conspicuous architects (were) Bhojūka, Kāmadeva, and the wise Halā, (who) were perfect in their work.”
 “A Muhammadan ruler Jallāla Khojā, son of Īśāka, appointed these architects to build a Gomaṭh(a) (? cow-shelter), a garden, and step-well in the town of Baṭithāḍim.”
 (Bhatihagarh stone Inscript. v. 12, Ep. Ind. vol. XII. pp. 46, 47, 44).
- (26) “Gokaṇṇa-svāmī—who is set up on the pure peak of the Mahendra mountain, master (guru) of things movable and immovable, the sole architect (sūtra-dhāra) for the creation of all the world (sakala-bhuvana-nirmāṇaika-sūtra-dhāra-sya).”
 (Ep. Carnat. vol. IX. Bangalore Taluq, no. 140, Roman text, p. 33, Transl. p. 26).
- (27) Kṛishṇa-suto guṇādhyāś cha sūtra-dhāro'tra Naṇṇakaḥ |
 Etat Kaṇvāśramaṁ jñātvā sarva-pāpa-haraṁ śubham |
 Kṛitaṁ hi mandiraṁ śambhoḥ dharmma-kīrtti-vivarddhanam ||
 Here, Sūtra-dhāra is the architect who built the temple of Śiva.
 (Inscription from the Mahadeva temple, v. 29, 30, Ind. Ant. vol. XIII. p. 165).

- (28) Sūtradhāro'sya Haridāsanāmā—' the architect (employed on the repair of the temple of Dakṣiṇāditya) was Haridāsa.
(Gaya Inscip. of Vikrama Samvat 1429, line 9,
Ind. Ant. vol. xx. pp. 315, 313).
- (29) Cf. " When the house is finished Brāhmaṇs and the friends of the family are feasted. The mistri (master-builder) attends the dinner and receives from the owner complimentary gifts, such as shawls, turban, clothes and money, as his merits and the generosity of his employer dictate."
(Ind. Ant. vol. xxiv. p. 303. c. 2, last para).
- (30) " The royal draughtsman (rāya or rāja sūtra-dhāri) Gopoja's younger brother Suroja engraved it."
(Ep. Carnat. vol. v. part I, Arsikere Taluq, no. 123,
Transl. p. 168, line 2).
- (31) Svasti samadhigata-pañcha-mahā-śabda.....svarādhīpatimahā nāyaka-vibudha-vara-dayakan animitta Malla-vijaya-Sūtra-dhāri svāmi-drohi.....biruda, etc.
" Be it well, (with various epithets, including), Malla-vijaya-sūtradhāri, the daṇḍanāyaka Lachimayya's son, of the ministry for peace and war, Hoḍimaiya and others (named) enlarging the town ; Rājimaiya, the master of the town, desiring to make a feast granted certain land (specified)."
(Ibid. no. 194, Roman text, p. 433, Transl. p. 187).
- (32) " Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātna—the son of Basavāchāriya, who was the son of Voḍeyappaya considered to be the jagad-guru—engraved it."
(Ep. Carnat. vol. v. part I, Channarayapatna Taluq,
no. 187, Transl. p. 207).
- (33) " To Dāmoja, son of the carpenter Mādiyoja granted a rent-free estate."
(Ep. Carnat. vol. vi. Kadur Taluq, no. 57, Transl.
p. 12).

- (34) “ Hail ! There is no excommunication (balligavārte=bahishkāra, Mr. Venkaṭ Raṅgo Kaṭṭi) of the skilful people (bīnna-nigalā, those who are conversant with painting or architecture, Sanderson’s Canarese Dictionary) of the world who have attained the favour (of the god), having given the paṭṭa (a patent, royal grant or order) called mūme-perjerēpu (and) the name of Tribhuvanāchārya to Śrī-Guṇḍa, whose (observance of the) established rules of conduct was unimpeded, the Sūtra-dhārī who made the temple of the queen of Vikramāditya (II, of the Western Chalukyas), the favourite of the world ; (and there is) immunity (parihāra) to the others who united themselves with the guilty man (doshika).”

(Sanskrit & Old Canarese Inscript. no. 99,
lines 1-7, Ind. Ant. vol. x. p. 164, notes 6-10).

- (35) “ Hail ! Let it be known that these are the names (not given) of the Āchārya who averted the excommunication (balligavārte=bahishkāra) of the skilful people (better perhaps ‘those who are conversant with painting or architecture’) of this district, after that they had given the mūme perjerēpu to the Sūtra-dhārī who made this temple of Lokeśvara (still exists under the name of god Virūpāksha, Ante p. 163, c. 1, paras 3, 1, 2) of Lokamahādevī (the queen) of Vikramāditya, the worshipful one, who three times conquered Kāñchī.”

“ Hail ! Śrī-Sarvasiddhi-āchārya, the asylum of all virtuous qualities, the Pitāmaha (Brahma, i.e., the Creator), the maker of many cities and houses; he whose conversation is entirely perfect and refined, he who has for a jewelled diadem and creast-jewel the houses and palaces and vehicles and seats and couches (that he has constructed), the (most eminent) sūtra-dhārī of the southern country.”

Svasti Śrī-sarvva-siddhi-āchāri sakala-guṇāśraya-aneka-pura-vāstu-Pitāmahān sakala-nishkala-sūkshmatibhāshitau vāstu-prāsāda-yānāsana-śayana-maṇi- makuṭa-ratnachūdāmaṇi- te (in) kaṇa-diśeya-sūtra-dhārī.

(Ibid. no. 100, Ante p. 165).

(36) “ Hail ! The grant that was given of Śrī-Vijayāditya and Vikramāditya.....the grant that was given to the temple of (the architect) Avanta-guṇa—(was) a stone seat (pāre) and a bracelet (?) to the temple of (the god) Śrī-Loka-pāleśvara, after having given the office (sthāna, see below) of the holy Añjanāchārya to the holy Devāchārya (datti Añjanāchārya bhagavantargge koṭṭu Śrī-Lokapāleśvarakam pāre balli).”

“ Sthāna may mean the office of the priest of the temple, or the locality, i.e., allotment of land, belonging to the holder of the office.”

Cf. Mānasāra, II. 25-26, above. (The first meaning suits the context better).

(Ibid. no. 101, pp. 165, 166, and note 18).

(37) “ Hail ! Chaṭṭara-Revadi-Ovajja (Ojḥā, see below) of the Sarva-siddhi-Āchāryas, who was acquainted with the secrets of Śrī-śilemuddas (śilā-mudda, the name of some particular guild of stone masons), made the southern country.”

(Old Canarese) “ Ovajja is perhaps the (modern) Canarese ojja, a priest, preceptor” (exactly the same meaning as āchārya etymologically indicates).

(Ibid. no. 114, pp. 170-171, 172, notes 57, 58).

“ In addition to recording.....the readmission into caste of the artisans of the locality, this inscription (no. 100) gives several titles of the builder of the temple. Among them is that of Sarva-siddhi-Āchārya. The Sarva-siddhi-Āchāryas are mentioned again in no. CXIV below, and seem to have been some celebrated guild of architects or builders.” Dr. Fleet.

(Ind. Ant. vol. x. p. 164, c. 2, para 2).

“ In addition to recording the name of Guṇḍa as the builder of the temple, this inscription (no. 99), as also the next (no. 100) seems to be intended to record the readmission into caste of the artisans of the locality, who had been outcasted for some act which is not stated. The purport of this portion hinges entirely upon the meaning to be given to the word baḷḷigavārte (in nos. 99 and 100).”

Dr. Fleet is not quite certain whether he should agree with Mr. Kaṭṭi who says that ‘ it sounds to him like the Dravidian equivalent of the Sanskrit bahishkāra.’

(Ibid. pp. 163-164, last para).

“ The Sūtra-dhāri or Sūtra-grāhī, ‘ the holder of the thread’ was the assistant of the sthapati, ‘ the master-carpenter or master-mason’, the architect ”

(Ibid. p. 163, note 3).

(38) It should be noted that Chāri, Āchāriya, Āchārya (with different prefixes), Ojhā, and Sūtra-dhāri are the surnames or titles of the Sthapati (master-builder) who is also called Āchārya in the Mānasāra. (See above).

(The titles in another form—Āchārya or Āchāryya—are the surnames of the Jain teachers, of the famous philosopher Śaṅkara, and the distinguished astronomer Bhāskara).

Here in these inscriptions we have seen that the architects have many such titles, namely, Āchāri (no. 99, line 4, no. 100, line 8) ; Āchāriya (no. 100, line 7) ; Sarva-siddhi-Āchāri (no. 100, line 8) ; Sarva-siddhi-Āchārjya (-yya) (no. 114, line 2 f) ; Tri-bhuvanāchāri (no. 99, line 5) ; Añjanāchārya (no. 101, line 5) ; Devāchārya (no. 101, line 6) ; Ovajjā (= Ojhā, no. 114, line 4) ; Śīle-mudda (?=śīla-marddaka or modaka, no. 114, line 1). The very same architects are again given the title of Sūtradhāri (nos. 99, line 3 ; no. 100, lines 4, 12).

The titles, Chāri and Āchāri, are frequently met with as the surnames of stone masons or engravers of Copper-plates or other Śāsanas in the *Epigraphia Carnatica* of Mr. Rice and also in the *South Indian Inscriptions* edited by Prof. Hultzsch and Venkkāyya : compare the following :

- (39) “ The nāga (i.e., the cobra on the slab on which the inscription is incised) has been made by Ṇaṭaka (Nartaka), the pupil of the Āchāriya (i.e., Āchārya) Idomorā (Indramayūra) of the town of Saṁjayanti.” “ Āchārya—probably means Master-(mason), i.e., Sthapati.”

(Banawasi Prakrit Inscript. line 2 f., *Ind. Ant.* vol. xiv. p. 334, notes 20, 23).

- (40) Badhūvallabha-Mallasya vachanenaiva śāsaṇam tvashtā Nandivarmāchāryya-dānasyāsyā likhāmy-aham ।

“ By order of Badhuvallabha-Malla I, the carpenter Nandivarmāchārya, inscribe the charter of this grant.”

(Bana Grant of Śaka 261, lines 50-51, *Ind. Ant.* vol. xv. pp. 176, 177).

- (41) “ The carpenter Viraṇa, son of Muddaṇāchārya, was the engraver of the śāsana, for which he received one share in the village.”

(*Ep. Carnat.* vol. III. Seringapatam Taluq, no. 11, Transl. p. 9, line 3).

- (41a) “ It was engraved by the carpenter Varadapāchārya.”

(*Ibid.* no. 15, Transl. p. 11).

- (42) “ The Śāsana was engraved by Śrigiri, the son of the carpenter Varadapāchārya.”

(*Ibid.* no. 15, Transl. p. 32).

- (43) " And it is engraved by the carpenter Virañāchārya, son of Malla."

(Ep. Carnat. vol. III. Maṇḍya Taluq, no. 55, Transl. p. 45, last para).

- (44) " For the carpenter Mallana, son of Virañāchārya, who engraved the grant, one share was given." A. D. 1474.

(Ep. Carnat. vol. III. Malavalli Taluq, no. 121, Transl. p. 68).

- (45) " It was engraved by Mallanāchārya, son of Virañāchārya."

(Ibid. Nanjangud Taluq, no. 16, Transl. p. 97, A. D. 1513).

- (46) " Kontāchāri, son of Konguṇi-āchārya, blacksmith of Bai... of Bāguli, fighting in the war along with the ruler of the nād, went to Svarga (died)."

(Ep. Carnat. vol. IV. Chamarajnagar Taluq, no. 20, Transl. p. 3).

- (47) " Engraved by the carpenter Virañāchārya, son of Mallana."

(Ep. Carnat. vol. IV. Transl. p. 41, no. 30).

- (48) " And it was engraved by the carpenter Virañāchārya, son of Virāṇa." A. D. 1545.

(Ep. Carnat. vol. IV. Nāgamaṅgala Taluq, no. 58, Transl. p. 128).

- (48a) " And this copper śāsana was engraved by the carpenter Mallanāchārya, son of Virañāchārya." A. D. 1515.

(Ibid. vol. V. Husan Taluq, no. 16, Transl. p. 5, para 2).

- (49) " Engraved by the carpenter Virañāchārya, son of Virāṇa." A. D. 1561.

(Ibid. no. 7. Transl. p. 6).

- (50) " Engraved by Appanāchārya, son of Virañāchārya." A. D. 1524.

(Ibid. no. 94, Transl. p. 29).

- (51) "Mallanāchārya, son of Vīraṇāchārya, enjoys one share as the engraver." A. D. 1512.

(Ibid. Belur Taluq, no. 79, Transl. p. 65).

- (52) "Engraved by Viraṇāchārya, son of Malla-nātha." A. D. 1539.

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 197,
Transl. p. 108).

- (53) "By Mallana's son, the carpenter Vīraṇāchāryya, was it written." A. D. 1535.

(Ibid. Arsikere Taluq, no. 126, Roman text, last
line ; Transl. p. 169).

- (54) "Mallana's son carpenter Vīraṇāchārya wrote (or engraved) it."

(Ibid. Channaraypattana Taluq, no. 167, Transl.
p. 199).

- (55) "Written by the Senabova! Kalajāchāriya's son Isvara." A. D. 1279.

(Ep. Carnat. vol. VI. Mudgere Taluq, no. 72,
Transl. p. 72).

- (56) "The carpenter Vīraṇāchārya, son of Mallana, engraved it." (A. D. 1513). Engraved by Vīraṇāchārya, son of Gaṇapaya." (A. D. 1587).

(Ep. Carnat. vol. VII. Shimoga Taluq, no. 83,
Transl. p. 33).

- (57) "Engraved by Vīraṇāchārya, son of Mallanātha." (A. D. 1527).

(Ibid. no. 85, Transl. p. 33).

- (58) Āchārya, distinctly mentioned as an 'architect':

Āchārya-dakṣhiṇe haste madhyamāṅguli-madhyame || 4

Parvaṁ mātrāṅgulaṁ jñeyam..... || 5

Grāmādhva-kshetra-gaṇyeshu mānāṅgula-vidhānataḥ |

Āchārya-dakṣhāṅgulibhir mite vyāsa-mīthādhikair (?) || 7

(Suprabhedāgama, xxx. 4, 5, 7),

Cf. Āchārya-lakṣhṇair yuktaṁ sthapatir ity abhidhīyate ।

(Mānasāra, II. 30, quoted above).

(59) Vāstu-jñānam athātaḥ kamalabhavanān muni-paramparāyātam
Kriyate'dhunā mayedaṁ vidagdha-sāṁvatsara-prītyai ॥

(Bṛihat-saṁhitā, LIII. 1).

'The knowledge of the science of architecture has come down from Brahman through an unbroken series of seers (sages). I am now dealing with this (science of architecture) for the pleasure (i.e., benefit) of the learned (educated, experienced, hence professional) astrologers (=sthapatis, professional architects).'

Śāṁvatsara=astrologer (see Sir M. W. Dict. p. 1102). Kern translates the last pāda as "to gratify clever astrologers" but he attempts no explanation as to why the astrologers in particular are to be gratified on "a work on the art of building" (Kern's translation of Vāstu-jñāna), which in fact forms no part of astrology. It is apparent that in Varāha-mihira's time the astrologers were intimately connected with the work of professional architects (Sthapati), as also the astronomers like Bhāskarāchārya and others: Śāṅkarāchārya is, however, a philosopher.

Concerning the qualifications of architects it will be noticed that the sciences (śāstras) mentioned in the Mānasāra and other records examined above are not enumerated. But by 'Śāstra' is generally meant (cf. M. W. Dict. loc. cit.) "any instrument of teaching, any manual or compendium of rules, any religious book or scientific treatise, any sacred book or composition of divine or temporal authority." It is sometimes known as Vidyā, meaning knowledge, science, learning, scholarship or philosophy. It also means practical arts, such as agriculture, commerce, medicine, architecture, sculpture, painting (cf. Śilpa-śāstra, Vāstu-śāstra, etc). Śāstra or Vidyā has 14 divisions, viz., the four Vedas, the six Vedāṅgas, the Purāṇas, the Mīmāṃsā, the Nyāya, and

the Dharma or law; or with the four Upa-Vedas, 18 divisions; others reckon 33 and even 64 sciences, generally known as Kalās or arts.¹

But the expression 'versed in all śāstras' need not be taken in too literal a sense. What architects are expected to know can be inferred from the details given occasionally in many places in the Mānasāra and other works. The chapters on the selection of site and the minute examination of soil (see Bhū-parikshā) will indicate an intimate knowledge of practical geology which is essentially necessary for achitectural purposes. The chapters on gnomon (see Śaṅku) and ground plan (see Pada-vinyāsa) demand proficiency in mathematics (see also Jāla). The frequent references to the minute examination of trees and wood show a fair amount of knowledge in timber work (?Botany). The examination of stones and bricks for building purposes, the preparation of

¹(1) Gīta, (2) vādyā, (3) nṛitya, (4) ālekhyā, (5) viśeshaka-chchhedya, (6) taṇḍula-kusuma-vāli-vikāra, (7) pushpāstaraṇa, (8) daśana-vasana-aṅga-rāga, (9) maṇi-bhūmikā-karma, (10) śayana-rachana, (11) udaka-vādyā, (12) udakāghāta, (13) chitra-yogā, (14) mālya-grathana-vikalpā, (15) sekharakā-pīḍanā-yojanā, (16) nepathya-prayoga, (17) karna-patra-bhaṅgā, (18) gandha-yukti, (19) bhūṣhaṇa-yojana, (20) āindra-jālā, (21) kauchumāra-yogā, (22) hasta-lāghava, (23) vichitra-sāka-yūshapūpa-bhaskhya-vikāra-kriyā, (24) pānakarasa-rāgasava-yojana, (25) sūchi-vāya-karma, (26) sūtra-kriḍā (27) viṇā-damaruka-vādyā, (28) prahelikā, (29) pratimālā, (30) durvachaka-yogā, (31) pustaka-vāchana, (32) nātakākhyāyikā-darśana, (33) kāvyā-samasyā-pūraṇa, (34) paṭṭikā-veṭra-vāṇa-vikalpā, (35) tarka-karman, (36) takshana, (37) vāstu-vidyā, (38) suvarṇa-rūpya-parikshā, (39) dhātu-vāda, (40) maṇi-rāgākara-jñāna, (41) vṛikshāyur-veda-yogā, (42) mesha-kukkūṭa-lāvaka-yuddha-vidhi, (43) śuka-sārikā-pralāpana, (44) utsādana-saṁvāhaṇa-keśamardana-mārjana-kaṣāla, (45) akshara-muṣṭhika-kathana, (46) mlechchhita-kutarka-vikalpā, (47) deśa-bhāṣā-vijñāna, (48) pushpa-saṁkṣīpikā, (49) nimitta-jñāna, (50) yantra-mātrika, (51) dhāraṇa-mātrikā, (52) sampāthya, (53) mānasi-kāvya-kriyā, (54) abhidhāna-kosha, (55) chhanda-jñāna (56) kriyā-vikalpa, (57) chhalitaka-yoga, (58) vāstra-gopana, (59) dyūta-viśeṣa, (60) ākarsha-kriḍā, (61) bāla-kriḍanaka, (62) vaitālaka, (63) vaijayika, (64) vyāyā mika-vaināyika-vidyā-jñāna.

(Kāmasūtra of Vātsyāyana, ed. Bombay, p. 32—35, see also pp. 43, 95).

Similar lists are also given by Śrīdhara in his Commentary on Śrīmad Bhāgavata (part X, chap. 45, verse 36), Jīva-gosvāmī in explaining Śrīdhara's commentary refers also to the Viṣṇu Purāṇa, and Hari-vaiṣṇava; in the Buddhist Lalitavistara (ed. R. L. Mitra, p. 178, 179, see also p. 417) and in the Jain Uttarādhyāyana-sūtra (Transl. S. B. E. vol. 45, p. 108). See also 'The Kalās' by Venkaṭasubbā (pp. 25—32).

different colours and mixtures of different materials for painting, and the testing of jewels, etc., for decorative purposes, point to an acquaintance with chemistry and other allied sciences. The chapter on the joining of wood (see Sandhikarman) will indicate a knowledge of everything architectural, however insignificant it may appear to a layman. The chapter on ornaments (see Bhūṣhaṇa) and mouldings (cf. Stambha) will show a high sense of æsthetics. A knowledge of the climate and weather of the locality where a house is to be built is essential to their work. The astrological and astronomical calculation is also frequently referred to.

All these branches of knowledge are necessary for architects.

Three out of the four architects forming a guild must be qualified generally in all of these. But each of the four must be an expert in his own special subject. Takshaka must be an expert carpenter and joiner. Vardhaki must be expert in designing and painting. Sūtragrāhin must be an expert in drawing. The chief architect, Sthapati, should, in addition to all these qualifications, have an intuitive foresight so as to be able to calculate and decide everything quickly. This wise division of labour is necessary for successfully carrying out a big design in architecture or sculpture. From this it may be inferred that the architects of ancient India were once a well organised guild. It should be noticed that from the epigraphical records quoted above Dr. Fleet has come to the same conclusion.

It is very interesting to note that Vitruvius describes the qualifications of architects in exactly the same way as given in the Mānasāra (and the other records quoted above). In both the treatises this topic is discussed at the beginning and in fact in the same place, the second chapter, which is preceded by a table of contents in the Mānasāra, and an introduction in Vitruvius.

"An architect," says Vitruvius (Book I, chap. 1), "should be ingenious, and apt in the acquisition of knowledge. Deficient in either of these qualities, he cannot be a perfect master. He should be a good writer, a skilful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences of both law and physic, nor of the motions, laws, and relations to each other, of the heavenly bodies."

"By means of the first named acquirement, he is to commit to writing his observations and experience, in order to assist his memory. Drawing is employed in representing the forms of his designs. Geometry affords much aid to the architect: to it he owes the use of the right line and circle, the level and the square, whereby his delineations of buildings on plane surfaces are greatly facilitated. The science of optics enables him to introduce with judgment the requisite quantity of light, according to the aspect. Arithmetic estimates the cost, and aids in the measurement of the works; this assisted by the laws of geometry, determines those obstruse questions, wherein the different proportions of some parts to others are involved. Unless acquainted with history, he will be unable to account for the use of many ornaments which he may have occasion to introduce Many other matters of history have a connexion with architecture, and prove the necessity of its professors being well versed in it."

"Moral philosophy will teach the architect to be above meanness in his dealings, and to avoid arrogance: and will make him just, compliant and faithful to his employer; That branch of philosophy which the Greeks call the doctrine of physics is necessary to him in the solution of various problems; as for instance, in the conduct of water Music assists him in the use of harmonic and mathematical

proportion. It is, moreover, absolutely necessary in adjusting the force of the balistae, catapultae and scorpions, Skill in physic enables him to ascertain the salubrity of different tracts of country, and to determine the variation of climates, Law should be an object of his study, especially those parts of it which relate to party-walls, to the free course and discharge of the eaves' waters, the regulations of cesspools and sewage, and those relating to window lights

“Astronomy instructs him in the points of the heavens, the laws of the celestial bodies, the equinoxes, soltices, and courses of the stars; all of which should be well understood, in the construction and proportions of clocks.”

It is important to notice that Vitruvius denies the necessity of an architect's being completely trained in 'all the sciences and arts' as suggested in the *Mānasāra* :

“On this account Pythius, one of the ancient architects of the noble temple of Minerva at Priene, says in his commentaries, that an architect should have that perfect knowledge of each art and science, which is not even acquired by the professors of any one in particular, who have every opportunity of improving themselves in it. This, however, cannot be necessary; for how can it be expected that an architect should equal Aristarchus as a grammarian, yet should he not (?) be ignorant of Grammar.” (Vitruvius, Book 1, chap. 1, translated by Gwilt).

The social position of architects is not quite clear from the literary or epigraphical records examined above. But from the functions assigned to each of the four architects, it would appear that the first three, namely, Sthapati, Sūtra-grāhin and Vardhaki, belong to the higher classes. Further, from the liberal presents and rewards given on each occasion equally to the Guru (preceptor) and the Sthapati, which are

so frequently mentioned, it seems probable that the Sthapati had an enviable position. This latter point might account for his excommunication mentined in the epigraphical records quoted above.

STHĀNA—The place of standing or staying, any place, spot, locality, the abode, dwelling house, room, shrine ; a monastic establishment.

- (1) “ We, Kauśika-Nagama-Bhaṭṭana, a Śiva-Brāhmaṇa, in charge of the shrine (sthāna) of the temple of Tiruvallam-udaiyār at Tiruvallam ”

(Inscrip. of Rajendra, no. 55, line 4, H. S. I. I. vol. III. p. 113).

- (2) “ List of shrines to which allotments were made:—Virabhadra-deva (1. 12), Brahmāṇī, Īśvarī (1. 13), Vaishṇavī (1. 14), Indrāṇī (1. 15), Gaṇapati (1. 16), Chāmuṇḍeśvarī of the chief shrine (mūla-sthāna)

(Inscrip. at Kolar, no. 66, H. S. I. I. vol. III. p. 136-137).

STHĀNAKA—A class of buildings in which the height is the unit of measurement, the temples in which the idols are placed in the erect posture.

(M. XIX, 7—11, see under Apasamchita ; cf. also XLVI. 30, XLVII. 1, LVIII. 11, etc).

STHĀNĪYA—A city, a fortress, a ground-plan in which the whole area is divided into 121 equal squares.

(M. VII. 13 ; cf. also IX.

365, 368, 478).

A fortified city (M. X. 41).

A fortress to defend 800 villages :

Ashṭa-śata-grāmyā madhye sthānīyaṁ, chatuś-śata-grāmyā droṇa-mukhaṁ, dvi-śata-grāmyā khārvaṭikaṁ, daśa-grāmī-saṁgrahena saṁgrāṇaṁ sthāpayet |

(Kauṭīliya-Arthasāstra, chap. XXII. p. 64, para 4).

Jana-pada-madhye samudaya-sthānaṁ sthānīyaṁ niveśayet |

(Ibid. chap. XXIV. p. 51, para 2).

STHĀṆU—A synonym of Stambha or column.

(M. xv. 5, see under Stambha).

THĀPATYA—A house relating to architects or architecture, an architectural or sculptural work-shop.

Analānīla-kone vā sthāpatyālayam eva cha |

(M. xxxii. 78, cf. also 66).

STHĀPANA-MANḌAPA—A room or pavilion where the idol is installed after it is washed and dressed, the sanctuary.

Prāsādābhīmukhe sapta-manḍapam kalpayet kramāt |

Ādau cha snapanārtham cha dvitīyam adhyayana-manḍapam |

Viśesham snapanārtham cha manḍapam cha tritīyakam |

Chaturtham pratimāgāram pañchamam sthāpana-manḍapam |

(M. xxxiv. 45-48).

STHĀVARA-BERA—A stationary idol.

(M. li. 17, etc).

STHIRA-VĀSTU—A permanent building.

Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha |

..... garbha-śvabhram prakalpayet |

(M. xii. 170-171, see also 43).

STHŪṆA—A synonym of Stambha or column.

(M. xv. 5, see under Stambha).

SNAPANA-MANḌAPA—A class of pavilions used for bathing, a washing room.

(M. xxxiv. 43—48, etc; Suprabhedāgama, xxxi. 96, 97, see under Manḍapa).

SNĀNA-MANḌAPA—A pavilion for bath, a bath room.

(M. xxxii. 74, etc., see Manḍapa)

SNĀPANA-MANḌAPA—A washing room, a pavilion where idols are washed.

Snāpanārtha-manḍapam chāpi snāna-manḍapam eva cha |

(M. xxxii. 74; cf. xxxiv. 46, 47, etc).

SPHŪRJAKA—(perhaps for Gūrjaka)—A class of twelve-storeyed buildings once prevailing in the country of Sphūrjaka (Gujarat).

Pāñchālāṁ drāviḍāṁ chaiva madhya-kāntāṁ kāliṅgakaṁ |

Virāṭāṁ keralāṁ chaiva vaṁśakaṁ māgadham tathā |

Janakāṁ sphū(gu)rjakāṁ chaiva daśa-kāntāṁ prakīrtitam |

(M. xxx. 5-7, see under Prāsāda).

SYANDANA—A synonym of yāna or conveyance, a chariot.

(M. iii. 9, 10; xix. 145).

Cf. Viśāla-ratha-vīthiṁ cha syandanāṁ mandaropamam |

“Built a car like the Mandara mountain and also broad roads
(round the temple).”

(Krishnapuram Plates of Sadāśivaraya, v. 57,

Ep. Ind. vol. ix. pp. 336, 341).

SVAYAMBHU—Self-revealed, a kind of phallus.

(Kāmikāgama, L. 35; M. lii. 227, see under
Līṅga).

SVARGA-KĀNTA—A class of eight-storeyed buildings.

(M. xxvi. 28-33, see under Prāsāda).

SVARṆA-LIṅGA—A kind of phallus, a phallus made of gold.

(M. lii. 333, etc).

SVA-VRIKSHA—A type of round temple.

(Agni-Purāṇa, chap. 104, v. 17-18, see under
Prāsāda).

SVASTIKA—An auspicious mark, a symbol for Buddha and Siddha,
the crossing of the arms, the meeting of four roads, a type of
village, a joinery, a window, a type of pavilion, a kind of
phallus, a class of halls, a type of building, a sitting posture.

A class of two-storeyed buildings (M. xx. 94, 34-41, see under
Prāsāda).

A class of villages (M. ix. 3, 330, see Grāma; compare M. xii.
76, 77, 146; XLIX. 152; LIV. 120; LVIII. 12).

A kind of joinery (M. xvii. 60).

A kind of window (M. xxxiii. 583, see under Vātāyana).

A pavilion with three faces :

Dvi-vaktraṃ daṇḍakam proktaṃ tri-vaktraṃ svastikam tathā |
(M. xxxiv. 552).

A class of Śālās or halls (M. xxxv. 3, 80).

A kind of phallus (M. lII. 4, 120).

- (2) Aparo'nta-gato' lindah prānta-gatau tad-utthitau chānyau |
Tad-avadhi-vivṛitaś chānyaḥ prāg-dvāraṃ svastike śubhadam ||
“The Svastika is auspicious if it have the entrance on the east side, and one continual terrace along the west side, at the ends whereof begin two other terraces going from west to east, while between the extremities of the latter lies a fourth terrace.”

Commentary quotes Garga :

Paśchimo'ntagato'lindah prāg-antau dvau tad-utthitau |
Anyas tan-madhye vidhṛitaḥ prāg-dvāraṃ svastikam śubham ||
(Bṛihat-saṃhitā, lIII. 34, J. R. A. S., N. S.,
vol. VI. p. 286, note 1).

A kind of octagonal building :

- (3) Agni-Purāṇa (chap. 104. v. 20, 21, see under Prāsāda).
(4) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-33, see under Prāsāda).
(5) Kāmikāgama (xxxv. 89) refers to a house (śālā) :

Dakṣiṇe chottare chaiva śaṇ-ṇetraṃ svastikam matam |
Pārśvayoḥ purataś chaiva chatur-netra-samāyutam ||






An entablature (ibid. lIV. 7).

Ibid. XLII. (named Svastika-vidhi) divides buildings into four classes, namely Jāti, Chhaṇḍa, Vikalpa, and Ābhāsa (v. 3-4), which are described in detail (5-30).

- (6) See the figure卐 (specimens of Jaina sculpture from Mathura, Ep. Ind. vol. II. p. 311).
(7) “The capacity of the well, well accounts for the time taken in its construction. There are four entrances leading into the well, and they are so constructed as to give it the shape of the svastika symbol卐. (This should be compared with

the village named Svastika). From each of the entrances, a flight of steps leads to the interior of the well."

(Ep. Ind. vol. XI. p. 155, para 2, note 1).

- (8) "In the inscriptions from the cave temples of Western India, Bombay, 1881, are given a quantity of clearly Buddhist Square Pāli Inscriptions from Kuḍā, Kārle, Śailawāḍi, Junnar, etc. Many of these contain Svastikas at the beginning and end. Kuḍā no. 27 has at the end ; but at the end of 29 is  which occurs again at the beginning and end of Kārle inscriptions, and beginning and end of Junnar 30, at the beginning of Junnar 5, 20, 28, 32 and 34, and at the end of Junnar 32; while  occurs at the beginning of Kuḍā 30 and of Junnar 6 and 27, and the end of 33. The form  is found at the end of the Śailāwāḍi inscription, and  at the end of Kārle 2. Thus cave temple disproves the theory that "the Christian Svastikas point to the left or westwards, whereas the Indian including Buddhist and Jain Svastikas, point to the right or eastwards."

(Ind. Ant. vol. xv. p. 96).

- (9) "The Svastika is called by the Jains Sāthis, who give it the first place among the eight chief auspicious marks of their faith. It would be well to repeat here, in view of what follows, the Jain version of this symbol as given by Pandit Bhagwanlal Indraji (the Hathigumpha inscriptions, Udayagiri Caves, p. 7), who was told by a learned Yati that the Jains believe it to be the figure of Siddha. They believe that, according to a man's karma, he is subject to one of the following four conditions in the next life—he either becomes a god or deva, or goes to hell (naraka), or is born again as a man, or is born as a lower animal. But a Siddha in his next life attains to nirvāṇa and is, therefore, beyond the pale of these four conditions. The Svastika represents such a Siddha in the following way. The point or bindu in the centre from which the four paths branch out is jīva or life,

and the four paths symbolise the four conditions of life. But as a Siddha is free from all these, the end of each line is turned to show that the four-states are closed for him."

"The Buddhist doctrines mostly resemble those of the Jains, it is just possible that the former might have held the Svastika in the same light as the latter. In the Nasik inscription, no. 10, of Ushavadata, the symbol is placed immediately after the word 'Siddham' a juxtaposition which corroborates the above Jain interpretation. We find the Svastika either at the beginning or end or at both ends of an inscription and it might mean Svasti or Siddham." Mr. Y. S. Vavikar.

(Ind. Ant. vol. xxvii. p. 196).

- (10) "The usual Indian symbols are of frequent occurrence, e.g., the Svastika in various forms on most of the Plates and specimens of the familiar circular Sun-symbols."

Mr. Fawcett quotes 32 sun and fire symbols of Plate I of Mr. Murray Ansley's papers on Asiatic Symbolism (Ind. Ant. vol. xv. p. 66) and says that "The whole of these may be taken to be developments in various directions of the cross, and for Indian investigations of the Svastika."

(Ind. Ant. vol. xxx, pp. 413-414).

- (11) "This emblem (the ancient mystic emblem of the Bon religion Tungdrung ཡོན་ཏྲུང་) in my view was invented to represent the Sun as the creator of East, South, West and North, the little mark at the end of each line indicating the inclination of the sun to proceed from one point to the other."

"Rev. A. W. Heyde of Ghüm tells me that Yungdrung as a monogram is said to be composed of the two syllables, ཡོ su and ཏྲ ti, suti-Svasti." Mr. A. H. Francke.

(Ladakhi pre-Buddhist marriage Ritual, Ind. Ant. vol. xxx. p. 132, paras 1, 4).

- (12) "Plate IV (facing p 400) fig. 2 (卐, 卐) contains two reversed forms of the Svastika (yungdung)."

Mr. Francke refers to the above quotation "for an explanation of this form of Svastika in Ladakh," and repeats that "it is the emblem of the bon Religion."

(Notes on Rock-Carvings from lower Ladakh, Ind. Ant. vol. XXXI. p. 400, para 3).

- (13) "M. Burnouf holds that this mysterious and much debated symbol (Svastika 卐, 卐) is intended to denote the invention of the fire-drill, and preserve the sacred remembrance of the discovery of fire by rotating a peg in dry wood. It represents according to him, the two pieces of wood laid cross-wise, one upon another, before the sacrificial altar, in order to produce the holy fire. The ends of the cross were fixed down by arms, and at the point where the two pieces are joined there was a small hole in which a wooden peg or lance (pramantha, whence the myth of Prometheus the fire-bearer) was rotated by a cord of cow-hair and hemp till the sacred spark was produced. The invention of the fire-drill would mark an epoch in human history. Mr. Tylor, in his early history of mankind, has largely shown its use at some period in every quarter of the globe, and it is conceivable that its invention would be commemorated by a holy symbol. After this Mr. Walhouse has shewn that both forms existed in all countries of Europe, Asia and Africa. 'Its first appearance (in Europe) is on the pottery of archaic Greece, as on that in the British Museum ascribed to between the years 700 and 500 B. C.' About India, he says that 'a character 卐 nearly resembling the runic G., occurs in a Pāli inscription, and reversed 卐, in a rock-inscription at Salsette' (J. R. A. S. vol. xx. p. 250, etc). He has also shewn that it is both a Buddhist, Jaina, and Christian emblem. 'In our own day', says he, 'it has become a favourite ornamental device',—we may be sure with no

thought of symbolism,—and archaeologist returning from India may observe it covering ceilings, cornices, fenders, and other iron works.”

(Ind. Ant. vol. VII. p. 177, c. 2, para 2 f).

- (14) “In describing coin no. 3 of this series (Numismatic chronicle, N. S., vol. xx, pp. 18-48, p. 62) I pointed out that the place of the more definite place of the Sun, in its rayed wheel form, was taken up by the emblematic cross of the Svastika.”

“Under the advanced interpretation of the design and purpose of Svastika, from an Indian point of view, now put forward . . . the figure, as representing one of the received attributes of the Sun, was used conventionally, to typify the solar orb itself.” E. Thomas.

(Ind. Ant. vol. IX. p. 65, c. 1, para 2;
p. 66, c. 1, para 2).

- (15) “I come now to show that the figure called the Svastika symbolizes the idea of circumambulation, derived from the apparent movement of the sun from left to right round the earth. The idea is this, that if a person face the east at sun-rising and follow its movement southward and westward, he will turn with his right hand fixed towards an object supposed to be placed like the earth in relation to the sun, in the centre of a circle.”

“The argument, therefore, amounts to this: that as the figure or the Svastika is found scattered through countries reaching from Japan to England, so also the custom of turning sunways, or with the sun, is equally widespread; and secondly, that as the Svastika is a sign of good luck, signified by its etymology, so also the practice of turning with the sun is considered a lucky or fortunate proceeding and turning in the contrary way, especially among northern people, is

dreaded as entailing a curse . . . ; the custom and the symbol, therefore, we argue are co-related." Rev. S. Beal.

(Ind. Ant. vol. ix. p. 67, c. 2, para 5 ; p. 68, c. 2, para 2).

- (16) Mr. Sewel after quoting a number of theories on the origin of the symbol, namely, of General Cunningham (Edinburg Review, January, 1870), Rev. Haslam (the Cross and the Serpent, 1849), Mr. Brinton (Myths of the New World), Dr. J. G. Müller (Geschichte der Amerikanischen Urreligionen, p. 497), and of Mr. Baldwin (Ancient America, New York, 1879, p. 186), says "for myself, I boldly range myself under Mr. Thomas's Sun-standard."

(Ind. Ant. vol. x. p. 202, c. 1, line 6).

- (17) Mr. Murray-Ansley seems to agree with the theory that the Svastika has originally been an emblem of the sun. He correctly adds that "in India Hindus belonging to certain sects are in the habit of tracing one or more figures of the Svastika on the outer walls of their houses." He also mentions its use in connection with the marriage presents in India and Spain.

(Ind. Ant. vol. xv. p. 93, c. 1, para 1, c. 2, para 2).

SVASTIKA-KHADGA—A type of octagonal building.

(Agni-Purāṇa, chap. 104, v. 20, 21, see under Prāsāda).

SVASTI-KĀNTA—A class of six-storeyed buildings.

(M. xxiv. 53, see under Prāsāda).

SVASTI-BANDHA—A class of single-storeyed buildings.

(M. xix. 169, see under Prāsāda).

SVĀRĀSANA—The lintel.

"The Svārāsana of the gateway was made."

(This inscription is on the top of the door of the Bhimeśvara temple.)

(Ep. Carnat. vol. x. Goribidnur Taluq, no. 2, Roman text, p. 260, Transl. p. 212 f).

H

HATṬA—A market, a market-place, a fair.

- (1) Saumya-dvāraṁ saumya-pade kāryā haṭṭās tñ vistarāḥ ||
(Angi-Purāṇa, chap. 106, v. 3).

- (2) Attra haṭṭaḥ mahā-janaś cha sthāpitaḥ—here the market-place and the shopkeeper (lit. big folk) were established.

Vichitra-vīthī-sampūrṇaṁ haṭṭaṁ kṛtvā grihāni cha—having constructed a market-place full of variegated (various) streets and houses (shops).

(Ghatiyala Inscript. of Kakku-
ka, no. 1, v. 6 ; no. 11, v. 3 ;
Ep. Ind. vol. ix. p. 280).

- (3) Nīśrānikshepa-haṭṭam ckaṁ narapatīnā dattam |

“ A bazar building or ware-house for storing goods to be exported ” was granted by the king.

(The Chahamanas of Marwar,
no. XXIII. Jalor stone Inscript.
of Sāmantasīmha-deva, lines
22, 23, Ep. Ind. vol. xi. p. 62).

HARIKĀ-KARṆA—A kind of leg for the bedstead.

(M. XLIV. 60).

HARITA—A pavilion with twenty-two pillars.

(Matsya-Purāṇa, chap. 270, v. 13).

HARITĀ—A moulding, an architectural ornament, (see under Maṇḍapa).

A moulding of the column (M. xv. 160, cf. L. 106).

An ornament of the pedestal (M. XXI. 31).

HARMYA—(cf. Rāja-harmya)—An edifice, an upper room, a turret, an apartment, buildings in general, a palace.

- (1) One of the four divisions of the architectural objects :

Dharā harmyādi-yānaṁ cha paryāṅkādi-chatuṛ-vidham |

(M. III. 3).

Buildings in general including prāsāda (big buildings), maṇḍapa (pavilion), sabhā (hall), śālā (house), prapā (alms-house) (a)raṅga (house with quadrangular court-yards) (ibid. 7-8).

Pūrva-hastena saṁyuktam harmyaṁ Jātir iti smṛitam ।

(M. XIX. 3).

A palace :

Bhūpatinām cha harmyānām lakṣhaṇaṁ vakṣhyate'dhunā ।

(M. XL. 1, etc).

Harmya-jaṇma-samārabhya sāla-jaṇma-pradeśakam ।

(M. LXIX. 37).

Kuḍya-stambhe gṛiha-stambhe harmya-garbhaṁ vinikshipet ।

(M. XII. 132).

(2) Prāsāda-harmya-valabhī-liṅga-pratimāsu kuḍya-kupeshu ।

'In the temple, mansion, roof, phallus, idoli, wall and well.'

(Bṛihat-saṁhitā, J. R. A. S., N. S.,
vol. VI. p. 352).

(5) Harmyaṁ prāsāda-maṇḍitam—the edifice furnished with a temple.

(Vāyu-Purāṇa, part I, chap. 39, v. 57)

(4) Prabhūta-śikharopetaṁ harmyaṁ nāma prakīrtitam ।

(Kāmikāgama, L. 89).

A class of buildings (Kāmikāgama, xxxv. 19, 40 see under
Mālikā).

(5) Rāmāyaṇa (II. 91, 32 ; IV. 33, 5) :

Harmy-prāsāda-saṁyukta-toraṇāni ।

Mahatīm guhām . . . harmya-prāsāda-saṁbādhām ।

See also II. 51, 21 ; II. 91, 32 ; III. 55, 7 ; IV. 33, 5 ; V. 15, 3, 19 ;
VI. 75, 26, etc.

(6) Mahābhārata (Cock) :

I. 3, 133 : Nāga-lokam . . . aneka-vidha-prāsāda-harmya-valabhī-niryūha-śata-saṁkulam ।

III. 207, 7 : Harmya-prākāra-śobhanām . . . naḡarīm ।

See also I. 3, 33 ; XV. 16, 1 ; V. 118, 19, etc.

- (7) Vikramorvaśī (Cock), p. 38 : Maṇihamma-alam (maṇi-harmya-talam).
- (8) Mṛichchhakaṭika (ibid.), pp. 47 ; 158 :
Jirṇaṁ harmyam ; harmyasthāḥ striyaḥ ।
- (9) Raghuvamśa, vi. 47, etc., :
Harmyāgra-saṁrūḍha-tṛṇāṁkureshu . . . ripu-mandireshu ।
- (10) Jātakamālā (vi, ed. Kern, p. 80, l.20) :
Vidyud-iva ghana-śikharaṁ harmya-talam avabhāsantī vyati-
shṭhata ।
- (11) Kathā-sarit-sāgara (Cock), 14, 19 :
Harmyāgra-saṁsthāḥ . . . paura-nāryaḥ ।
- (12) Vapra-gopuramayair-nava-harmaiḥ ।
'By erecting new buildings adorned with a wall and a gate-
tower.'
- (Mangalagiri Pillar Inscrip. v. 29, Ep.
Ind. vol. vi. pp. 121, 131).
- (13) Navina-ratnojjvala-harmya-śṛiṅgam--'the top of the royal
palace, the scene of the first act.'
(Dhar Praśasti of Arjunavarman, v. 8.
Ep. Ind. vol. viii. pp. 103, 99).
- (14) Madana-dahana-harmyaṁ kārāyāmāsa tuṅgaṁ sa guṇa-gaṇa-
nidhāna-śrīmḍrarājābhidhānaḥ ।
"Then that store of all virtues, the illustrious Indrarāja,
ordered to be built this lofty temple of the destroyer of Cupid
(Siva)."
- (An Inscrip. of Govinda III, v. 17,
Ind. Ant. vol. viii. pp. 41, 42).
- (15) Gommaṭa-pura-bhūṣaṇam idu ।
Gommaṭam āyat ene samasta-parikara-sahitam ।
Sammadadiṁ Huḷḷa chāmū ।
Paṁ māḷisidaṁ Jinottamālayaman idam ॥

Parisūtram nṛitya-gehaṁ pravipuḷa-vīlasat-paksha-deśastha-
śaila-sthira-Jaināvāsa-yugmaṁ vividha-suvidha-patrollasat
bhāva-rūpotkara-rāja-dvāra harmmyaṁ beras atuḷa-chatur-
vviṁśa-tīrttheśa-gehana ।

Paripūrṇaṁ puṇya-puñja-pratimam esudud iyandadiṁ
Huḷḷanindam ।

Abstract :—“ He also built an abode (or temple) for the Tīrthaṅ-
karas in this chief Tīrtha of Belgūḷa. And he built a large
Jina temple, which, like Gommaṭa, was an ornament to
Gommaṭapura. Together with its cloisters, a dancing hall,
a Jina house of stone on either side, a palace with royal
gates adorned with all manner of carving, and an abode for
the 24 Tīrthaṅkaras.”

(Ep. Carnat. vol. II, no. 137A., Roman text, p. 104,
lines 21-28 ; Transl. p. 182, line 16 f).

HARMYA-KĀNTA—A class of seven-storyed buildings.

(M. xxv. 29, see under Prāsāda).

HARMYA-TALA—The flat roof of a house.

Chandrāṁsu-harmya-tala-chandana-tāla-vṛinta-hāropabhoga-rahite
hima-dagdha-padme ।

“ Which (on account of the cold) is destitute of the enjoyment of
the beams of the moon, and (sitting in the open air on) the flat
roofs of houses and sandal-wood perfumes, and palm-leaf-fans,
and necklaces.”

(Mandasor stone Inscript. of Kumaragupta, lines
17-18, C.I. I., vol. III., F.G. I., no. 18, pp. 83, 87).

HASTA—(see Aṅgula)—A cubit, a measure generally equal to 24
aṅgulas or 18 inches.

(1) Chatyāri-viṁśatiś chaiva hastaḥ syād aṅgulānāṁ tu ।

(Brahmāṇḍa-Purāṇa, part I, second anuśaṅga-
pāda, chap. 7, v. 99).

- (2) Vāstu-sārāṇi (ed. Matri Prasada Pande, Benares) quotes the following without giving reference—Viśvakarmokta-hasta-pramāṇam :

Anāmikāntaṁ hastaḥ syād ūrdhva-vāhau savamśakah ।

Kanishṭhikā-mahyamā-pramāṇenaiva kārayet ॥

Svāmi-hasta-pramāṇena jyeshṭha-patnī-kareṇa cha ।

Jyeshṭha-putra-kareṇāpi karma-kāra-kareṇa cha ॥

‘According to this passage, the cubit is the measure of distance from the end of the forearm (? elbow) to the tip of the ring-finger, the little finger or the middle finger ; and this cubit may be determined in accordance with the measure of the arm of the master of the house, his eldest wife, his eldest son, or of the architect who is employed to build the house.’

- (3) Dvādaśa-hasta-pramāṇa-griha-niveśanam ।

(Barmani Inscript. of Vijayaditya, lines 22-23, Ep. Ind. vol. III. p. 213).

- (4) Pārameśvariya-hasta —the “royal yards.”

(Second Inscript. of Villabhaṭṭasvāmin temple at Gwalior, line 4, Ep. Ind. vol. I. p. 159, see also p. 155).

- (5) Āyāmato hasta-śataṁ samagrāṁ vistārataḥ shasṭīr athāpi chāshṭau ॥

Utsedhato’nyat purushāṇi sapta . . . hasta-śata-dvayasya ॥

“(Built an embankment) a hundred cubits in all in length, and sixty and eight in breadth, and seven men’s height in elevation . . . of two hundred cubits.”

(Junagadh Rock Inscript. of Skandagupta, lines 20-21, C. I. I., vol. III., F. G. I., no. 14, pp. 61, 64).

HASTI-NAKHA—The elephant’s nail, a turret.

(Kauṭīliya-Arthaśāstra, see under Gṛiha-vinyāsa).

HASTI-PARIGHA—(see Parigha)—A beam to shut the door against elephants.

(Kauṭīliya-Arthaśāstra, see under Gṛiha-vinyāsa).

HASTI-PRISHṬHA—(cf. Gaja)—A class of single-storied buildings, a part of a building.

(M. XIX. 171, see under Prāsāda).

A part of a building (Kāmikāgama, L. 92, see under Vimāna).

“The present structure (of the temple of Parameśvara, wherefrom the five Van inscriptions at Gudimallam are copied) is not after the common model of the period to which it belongs: the Vimāna has the so-called gaja-prishṭhākṛiti shape: but a close study of the plan and sections . . . warrant the conclusion that the architect had distinctly in view the liṅga.”

“The gaja-prishṭhākṛiti-vimāna is found only in Śaiva temples, e.g., the Dharmēśvara temple at Maṇimaṅgalam, the Śaiva temples at Sumaṅgalam, Pennagaram, Bhāradvājāśrama near Arcot, Tiruppulivanam, Konnūr near Madras, Vaḍa Tirumullaivāyil, etc. etc.”

(Ind. Ant. vol. XL. p. 104, note 2).

See the plan and sections of the Parameśvara temple at Gudimallam (ibid. plate between pp. 104, 105).

See the Pallava Antiquities (vol. II. pp. 19-20, plate III, the Pallava temple at Tiruttani; plate I, the Viraṭṭaneśvara temple at Tiruttani and Sahadeva Ratha at Mahābali-puram).

See Fergusson, Hist. of Ind. and East Arch. vol. I. p. 127 (fig. 51, elevation of Chezrala Chaity temple), p. 336 (fig. 192, plan of Sahadeva's Ratha), p. 337 (fig. 193, view of the same Ratha).

HASTI-HASTA—The trunk of an elephant, employed as an architectural member generally of the stair-cases.

Dvāra-mukha-sopānaṁ hasti-hastena bhūshitam |

(M. XIX. 211).

Sopāna-pārśvayor deśe hasti-hasta-vibhūshitam |

(M. XXX. 155, cf. also XVIII. 209):

HAMSA—A type of building which is shaped like the swan, a class of oval buildings.

(1) Brihat-saṁhitā (chap. LVI. 26, J. R. A. S., N. S., vol. v. p. 319, see under Prāsāda).

(2) Matsya-Purāṇa (chap. 269, v. 30, 51, see under Prāsāda).

(3) Bhaviṣya-Purāṇa (chap. 130, v. 33, see under Prāsāda).

A class of oval buildings :

(4) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāsāda).

(5) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

(6) The Vāhana (riding animal) of Brahman.

'M. LX. 1, 4 ; the sculptural description of its image, *ibid.* 5-46).

HĀRA
HĀRĀ
HĀRIKA(-Ā) } —A chain, an architectural ornament employed below
the neck of the column, head, astragal or baguette
(see Gwilt, *Encycl.* fig. 873).

(1) A moulding (bead) of the column :

Tat (padma)-tungārdham tu hārikam |

(M. xv. 58).

Hārā-srāntā-pañjarādhyam.....(vimānam) |

(M. XIX. 194, see also xx. 56, 112).

Adhishṭhānam cha pādām cha prastaram cha tri-vargikam |

Śālā-kūṭam cha hāram cha yuktyā tatraiva yojayet |

(M. XXII. 73-74).

Kūṭānām eka-bhāgena śesham hāram sapañjaram |

(*Ibid.* 86)

Hāram sapañjaram |

(M. XXI. 58).

Chatush-kope chatush-kūṭam koshṭhe hārādir asṭadhā |

Anu-śālā tri-bhāgā vā hārāntara(m)-dvi-bhāgikam |

(M. XXVI. 11, 23).

In connection with the gopura or gatehouse :

Hārasya madhya-dēse tu anu-sālā-viśalakam ।

Tat-pārśva-dva(ya)yo(r) hāraṁ nāsikā-pañjarānvitam ।

(M. xxxiii. 449-450).

Ekāṁśam karna-kūṭam cha hāra-tāraika-bhāgikam ।

(M. xxxiii. 416, see also 431).

Kūṭe cha bhadrayor madhye hārāṁśam madhyamena tu ।

(M. xxxv. 343).

A chain :

Hāropagrīva-keyūra-kaṭakaiś cha supūritam ।

(M. L. 14).

(2) Alindāndhārikāndhara-hārā bhāgena kalpitāḥ ॥

Bahir āndhārikāndhara-hāra(-ā) bhāgena viśṛitāḥ ॥

Hāra-pramāṇam bāhye tu rachanārtham prakalpayet ।

Bhittī-antastham pramāṇam syād bhitti-bāhye tv-abāhyataḥ ॥

Āndhārāndhāri-hāroktō (= hāra-yukto) khaṇḍa-harmya-viśe-
shitam (vimānam) ॥

(Kāmikāgama, L. 74, 76, 77, 93).

(3) Pearl-strings (Deopara Inscript. of Vijayasena, v. 11, Ep. Ind.
vol. I. pp. 308, 313).

HIMA-KĀNTA—(cf. Himavat)—A class of seven-storeyed buildings.

(M. xxv. 31, see under Prāsāda).

HIMAJA—A class of pavilions.

(M. xxxiv. 152, see under Maṇḍapa).

HIMAVAT—A class of buildings with sixteen pañjaras (compartments), eight sālās (halls), and eight kūṭas (towers).

Himavān iti vikhyāto yukta-śoḍaśa-pañjaraḥ ।

Aṣṭa-sālāśṣṭa-kūṭas tu prāsādo lakṣaṇānvitāḥ ॥

(Suprabhedāgama, xxxi. 44).

HIRAṆYA-NĀBHA—A type of edifice.

Uttara-śālā-hinaṁ Hiraṇya-nābhaṁ tri-śālakaṁ dhanyam—"An edifice with three halls, wanting as it does a northern hall, is styled Hiraṇyanābha, and insures luck."

(Bṛihat-saṁhitā, LIII. 37, J. R. A. S., N. S., vol. VI. p. 286).

HEMA-KŪṬA—A class of pavilions.

(M. xxxiv. 155, see under Maṇḍapa).

HOMA—An offering, a crowning moulding of the cages for domesticated animals.

Mṛiga-nābhi-vidālasya pañjarasya . . . ।

Homāt prastarāntaṁ vā mastakāntaṁ-śikhāntakam ।

(M. xxxiv. 17).





+

APPENDIX I
A SKETCH OF SANSKRIT TREATISES ON ARCHITECTURE¹

A

AGNI-PURĀṆA—See under Purāṇas.

AṅKA-ŚĀSTRA—On architecture.

(Oppert's List of Sanskrit Mss. in Private Libraries
of South India, vol. I. no. 2499, p. 228).

APARĀJITA-PRICHCHHĀ—by Bhuvana-deva, "quoted by
Hemādri in the *Parīśeṣha-khaṇḍa*, 2, 660-662, 819."

(Aufrecht, *Catalogus catalogorum*, part II, p. 4).

APARĀJITA-VĀSTU-ŚĀSTRA—attributed to Viśvakarman, in
possession of Maṇi Śaṅkara Bhaṭṭa, Surat.

(Catalogue of Sanskrit Mss. contained in Private
Libraries in Gujarat, Kathiavad, Kachchh,
Sindh, and Khandesh, 1872, p. 276, no. I).

ABHILĀSHITĀRTHA-CHINTĀMAṆI—by Malla Someśvara, on
architecture.

(Taylor's catalogue *Raisonné*, I. 478).

ARTHA-ŚĀSTRA—(Kauṭīliya)—ed. R. Shama Sastri, B.A., Mysore,
1919.

Chapters :

22. Janapada-niveśa.
23. Bhūmicchhidra-vidhāna.
24. Durga-vidhāna.
25. Durga-niveśa.
65. Vāstuka, Gṛiha-vāstuka.
66. Vāstu-vikraya ;
 Sīmā-vivāda ;
 Māyādā-sthāpana ;
 Bādha-bādhika.
67. Vastuke vivīte kshetra-patha-himsā.

¹ Compare, *Vārtta*—The Ancient Hindu Economic by Narendranath Law, M.A. B.L., Ph.D.
(Indian Antiquary, vol XLVII p 256).

AMŚUMAT—(KĀŚYAPĪYA)—On architecture and sculpture.

(Taylor's catalogue Raisonée, I. 314).

AMŚUMAD-BHEDĀGAMĀ—See under Āgamas.

AMŚUMĀNA-KALPA—On architecture.

(Aufrecht, *ibid.* part I, p. 1).

Ā

ĀGAMAS—Of the 28 Mahā-āgamas¹, the following have special reference to architecture and cognate arts.

I. Amśumad-bhedāgama (paṭala or chapter):

28. Uttama-daśa-tāla-vidhi.

(There is another Amśumad-bheda by Kāśyapa, account of which is given elsewhere.)

II. Kāmikāgama (paṭala or chapters) :

11. Bhū-parīkshā-vidhi.
12. Praveśa-bali-vidhi.
13. Bhū-parigraha-vidhi.
14. Bhū-karshaṇa-vidhi.
15. Śaṅku-sthāpana-vidhi.
16. Mānopakaraṇa-vidhi.
17. Pāda-vinyāsa.
18. Sūtra-nirmāṇa.
19. Vāstu-deva-bali.

1. 1. Kāmikāgama.
2. Yogajāgama.
3. Chintyagama.
4. Kāraṇagama.
5. Ajitāgama.
6. Dīptāgama.
7. Sukeśmagama.
8. Sahasrāgama.
9. Amśumanāgama.
10. Suprabhedāgama.
11. Vijayāgama.
12. Nīśvāsāgama.
14. Anilāgama.
15. Virāgama.

16. Rauravāgama.
17. Makutāgama.
18. Vimalāgama.
19. Chandra-jñānāgama.
20. Himbāgama.
21. Prodigitāgama.
22. Lalitāgama.
23. Siddhāgama, also called Vaikhāṇasāgama.
24. Sāntvanāgama.
25. Sarvoktāgama.
26. Parameśvarāgama.
27. Kiraṇāgama.
28. Vātulāgama.

(See Sūbśhmāgama, British Museum, 14033, aa, 26).

20. Grāmādi-lakṣhaṇa.
21. Vistārāyāma-lakṣhaṇa.
22. Āyādi-lakṣhaṇa.
24. Daṇḍika-vidhi (dealing with doors and gateways).
25. Vīthi-dvārādi-māna.
26. Grāmādi-devatā-sthāpana.
28. Grāmādi-vinyāsa.
29. Brahma-deva-padāti.
30. Grāmādi-aṅga-sthāna-nirmāṇa.
31. Garbha-nyāsa.
32. Bāla-sthāpana-vidhi.
33. Grāma-gṛiha-vinyāsa.
34. Vāstu-śānti-vidhi.
35. Śālā-lakṣhaṇa-vidhi.
36. Viśeṣha-lakṣhaṇa-vidhi.
37. Dvi-śālā-lakṣhaṇa-vidhi.
38. Chatuḥ-śālā-lakṣhaṇa-vidhi.
40. Varta(? dha)māna-śālā-lakṣhaṇa.
41. Nandyāvarta-vidhi.
42. Svastika-vidhi.
43. Paksha-śālādi-vidhi.
44. (H)asti-śālā-vidhi.
45. Mālikā-lakṣhaṇa vidhi.
46. Lāṅgala-mālikā-vidhi.
47. Maulika-mālikā-vidhi.
48. Padma-mālikā-vidhi.
49. Nāgarādi-vibheda.
50. Bhūmi-lamba-vidhi.
51. Ādyeshtakā-vidbhāna-vidhi.
52. Upapīṭha-vidhi.
53. Pāda-māna-vidhi.
54. Prastāra-vidhi.
55. Prāsāda-bhūṣhaṇa-vidhi.
56. Kaṇṭha-lakṣhaṇa-vidhi.

57. Śikhara-lakṣhaṇa-vidhi.
58. Stūpika-lakṣhaṇa-vidhi.
59. Nālādi-sthāpana-vidhi.
60. Eka-bhūmyādi-vidhi.
61. Mūrdhni-sthāpana-vidhi.
62. Liṅga-lakṣhaṇa-vidhi.
63. Aṅkurārpaṇa-vidhi.
64. Liṅga-pratishṭhā-vidhi.
65. Pratimā-lakṣhaṇa-vidhi.
67. Devatā-sthāpana-vidhi.
68. Pratimā-pratishṭhā-vidhi.
69. Vimāna-sthāpana-vidhi.
70. Maṇḍapa-sthāpana-vidhi.
71. Prākāra-lakṣhaṇa-vidhi.
72. Parivāra-sthāpana-vidhi.

It should be noticed that out of 75 chapters of the Kāmikā-gama, more than 60 deal with architecture and sculpture. This Āgama is in fact another Vāstu-śāstra under a different name.

III. Kāraṇāgama :

Part I, (paṭala or chapters) :

3. Vāstu-vinyāsa.
4. Ādyeshṭaka-vidhi.
5. Adhishṭhāna-vidhi.
6. Garbha-nyāsa-vidhi.
7. Prāsāda-lakṣhaṇa-vidhi.
8. Prākāra-lakṣhaṇa-vidhi.
9. Liṅga-lakṣhaṇa.
10. Mūrdhnishṭakā-lakṣhaṇa.
11. Pratimā-lakṣhaṇa.
12. Strī-māna-daśa-tāla-lakṣhaṇa.
13. Kanishṭha-daśa-tāla-lakṣhaṇa.
14. Nava-tālottama-lakṣhaṇa.
16. Bali-karma-vidhi.

19. Mṛit-saṁgrahaṇa-vidhi.
20. Aṅkurārpaṇa-vidhi.
41. Mahābbhisheka-vidhi.
56. Vāstu-homa-vidhi.
59. Liṅga-sthāpana-vidhi.
60. Parivāra-sthāpana-vidhi.
61. Bali-pīṭha-pratishṭhā-vidhi.
62. Ratna-liṅga-sthāpana-vidhi.
66. Parivāra-bali.
70. Vimāna-sthāpana-vidhi.
88. Bhakta-sthāpana-vidhi.
138. Mṛit-saṁgrahaṇa (cf. 19).

Part II, chapters :

4. Kīla-parīkshā.
5. Gopura-lakṣhaṇa.
6. Maṇḍapa-lakṣhaṇa.
7. Pīṭha-lakṣhaṇa.
8. Śakti-lakṣhaṇa.
9. Grāma-śānti-vidhi.
10. Vāstu-śānti-vidhi.
11. Mṛit-saṁgrahaṇa.
12. Aṅkurārpaṇa.
13. Bimba-śuddhi.
14. Kautuka-bandhana.
15. Nayanonmīlana.
18. Bimba-śuddhi, (cf. II. 13).
19. Śayanāropana.
21. Śiva-liṅga-sthāpana.
98. Maṭha-pratishṭhā.

IV. Vaikhānasāgama (paṭala or chapters) :

22. Pratimā-lakṣhaṇa.
43. Uttama-daśa-tāla.

V. Suprabhedāgama (paṭala or chapters) :

22. Karaṇādhikāra-lakṣhaṇa, deals with Ushṇīsha (crowns, head gears), Āsana (chair, seats), Paryāṅka (bedsteads, couch, etc.), Simhāsana (thrones), Raṅga (court-yards, theatres), Stambha (columns, pillars), etc.
23. Grāmādi-lakṣhaṇa-vidhi.
26. Taruṇālaya-vidhi.
27. Prāsāda-vāstu-vidhi.
28. Ādyeshtakā-vidhi.
29. Garbha-nyāsa-vidhi.
30. Aṅguli-lakṣhaṇa-vidhi.
31. Prāsāda-lakṣhaṇa-vidhi.
32. Mūrdhnishṭaka-vidhi.
33. Liṅga-lakṣhaṇa.
34. Sakala-lakṣhaṇa-vidhi.
35. Aṅkurārpaṇa-vidhi.
36. Liṅga-pratishṭhā-vidhi.
37. Sakala (image, idol)-pratishṭhā.
38. Śakti-pratishṭhā-vidhi.
39. Parivāra-vidhi.
40. Vṛishbaha-sthāpana-vidhi.

ĀGASTYA-SAKALĀDHIKĀRA (manuscript)—

(Aufrecht, part I, p. 683, see Taylor, I, 72).

Chapters :

1. Māna-saṁgraha.
2. Uttama-daśa-tāla.
3. Madhyama-daśa-tāla.
4. Adhama-daśa-tāla.
5. Pratimā-lakṣhaṇa.
6. Vṛishabha-vāhana-lakṣhaṇa.
7. Naṭeśvara-vidhi.
8. Shoḍaśa-pratimā-lakṣhaṇa.
9. Dāru-saṁgraha.

10. Mṛit-saṁskāra.
11. Varna-saṁskāra.

There are three other Mss. in the Government Mss. Library, Madras, attributed to Agastya. See catalogue vol. XXII. nos. 13046, 13047, 13058. Nos. 13046, 13047 are incomplete and deal with astrological matters bearing upon architecture. No. 13058 is a portion of a large Ms. (see under Śilpa-saṁgraha) which is an anonymous compilation. The following chapters of it are ascribed to Agastya :—

1. Māna-saṁgraha-viśeṣa.
2. Uttama-daśa-tāla.
3. Madhyama-daśa-tāla.
4. Somāskanda-lakṣhaṇa.
5. Chandra-śekhara-lakṣhaṇa.
6. Vṛisha-vāhana-lakṣhaṇa.

It is not quite clear whether the following 7—14 (which are not numbered as such in the compilation) should be attributed to Agastya :

7. Tripurāntaka-lakṣhaṇa.
8. Kalyāṇa-sundara-lakṣhaṇa.
9. Ardha-nārīśvara-lakṣhaṇa.
10. Pāsupata-lakṣhaṇa.
11. Bhikṣhāṭana-lakṣhaṇa.
12. Chaṇḍeśānugraha-lakṣhaṇa.
13. Dakṣiṇā-mūrti-lakṣhaṇa.
14. Kāla-dahana-lakṣhaṇa.
- 15-18. Apparently missing.
19. Pratimā-lakṣhaṇa.

The following found in another portion of the compilation are indifferently numbered as shown on the right parallel column:

20. (3) Upapītha-vidhāna.
21. (9) Śūla-māna-vidhāna.
22. (10) Rajju-bandha-saṁskāra-vidhi.

23. (11) Varna-saṁskāra.

24. (21) Akshi-mokshaṇa.

ĀGĀRA-VINODA—On the construction of houses.

(Aufrecht. *ibid.* part I, p. 2).

ĀYA-TATTVA—by Maṇḍana Sūtradhāra.

(See Vāstu-śāstra by Rājavallabha Maṇḍana).

ĀYĀDI-LAKSHAṆA—On architectural and sculptural measurement.

(Aufrecht, part I, 62).

ĀRĀMĀDI-PRATISHṬHĀ-PADDHATI—On the construction of gardens. etc.

(Aufrecht, part I, p. 53).

K

KĀMIKĀGAMA—See under Āgamas.

KARAṆĀGAMA—See under Āgamas.

KĀŚYAPĪYA—(Manuscript), deals with architecture and cognate arts. (Govt. Mss. Library, Madras, Catalogue of Mss. vol. XXII. p. 8755 f., nos. 13032, 13033. See also Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. II. p. 395, no. 6336).

“This work has attained universal authority amongst all the sculptors of South India up to the present time, and the young pupils are even now taught to learn by heart the verses given in this book regarding the rules of construction and measurements of images.”¹ Kāśyapa is said to have learnt this science from Śiva (paṭala I, verses 1—5).

The contents are divided into eighty-three paṭalas which are classified in an overlapping manner into the following headings:—

1. Karshaṇa.
2. Prāsāda-vāstu.
3. Vāstu-homa.
4. Prathameshṭaka-vidhi.
5. Upapītha-vidhāna.

¹ South Indian Bronzes, by Gungooh.

6. Adhishtāna-vidhi.
7. Nāla-lakṣhaṇa.
8. Stambha-lakṣhaṇa.
9. Phalaka-lakṣhaṇa.
10. Vedika-lakṣhaṇa.
11. Jālaka-lakṣhaṇa.
12. Taraṇa-lakṣhaṇa.
13. Vṛitta-sphuṭita-lakṣhaṇa.
14. Stambha-toraṇa-vidhi.
15. Kumbha-tala-lakṣhaṇa.
16. Vṛitta-sphuṭita-lakṣhaṇa, cf. 13.
17. Dvāra-lakṣhaṇa.
18. Kampa-dvāra-lakṣhaṇa.
19. Prastara-lakṣhaṇa.
20. Gala-vidhāna.
21. Śikhara-lakṣhaṇa.
22. Nāsikā-lakṣhaṇa.
23. Mānopakaraṇa.
24. Māna-sūtrādi-lakṣhaṇa.
25. Nāgarādi-vidhi.
26. Garbha-nyāsa-vidhi.
27. Eka-tala-vidhāna.
- 28-40. Dvi-trayodaśa-tala-vidhāna.
41. Shodaśa-bhūmi-vidhāna.
42. Mūrdhanishṭaka-vidhāna.
43. Prākāra-lakṣhaṇa.
44. Maṇṭa(-ḍa)pa-lakṣhaṇa.
45. Gopura-lakṣhaṇa.
46. Sapta-mātrika-lakṣhaṇa.
47. Vināyaka-lakṣhaṇa.
48. Parivāra-vidhi.
49. Liṅga-lakṣhaṇoddhāra.
50. Uttama-daśa-tāla-puruṣa-māna.
51. Madhyama-daśa-tāla-puruṣa-māna.

52. Uttama-nava-tāla.
53. Madhyama-nava-tāla.
54. Adhama-nava-tāla.
55. Ashta-tāla.
56. Sapta-tāla.
57. Piṭha-lakṣhaṇoddhāra.
58. Sakala-sthāpana-vidhi.
- 59-60. Sukhāsana.
61. Chandra-śekhara-mūrti-lakṣhaṇa.
62. Vṛisha-vāhana-mūrti-lakṣhaṇa.
63. Nṛitta-mūrti-lakṣhaṇa.
64. Gaṅgādhara-mūrti-lakṣhaṇa.
65. Tri-pura-mūrti-lakṣhaṇa.
66. Kalyāṇa-sundara-lakṣhaṇa.
67. Ardha-nārīśvara-lakṣhaṇa.
68. Gajaha-mūrti-lakṣhaṇa.
69. Paśupati-mūrti-lakṣhaṇa.
70. Kaṅkāla-mūrti-lakṣhaṇa.
71. Hary-ardha-hara-lakṣhaṇa.
72. Bhikṣhātana-mūrti-lakṣhaṇa.
73. Chaṇḍeśānugraha.
74. Dakṣiṇā-mūrti-lakṣhaṇa.
75. Kālaha-mūrti-lakṣhaṇa.
76. Liṅgodbhava-lakṣhaṇa.
77. Vṛiksha-saṅgrahaṇa.
78. Śūla-lakṣhaṇa.
79. Śūla-pāṇi-lakṣhaṇa.
80. Rajju-bandha-lakṣhaṇa.
81. Mṛit-saṁskāra-lakṣhaṇa.
82. Kalka-saṁskāra-lakṣhaṇa.
83. Varṇa-saṁskāra-lakṣhaṇa.
84. Varṇa-lepana-medhya-lakṣhaṇa.
85. Grāmādi-lakṣhaṇa.
86. Grāma-lakṣhaṇa.

KUPĀDI-JALA-STHĀNA-LAKSAHṆA—On the construction of wells, etc.

(In possession of the Mahārājā of Travancore; Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. i. p. 467).

KAUTUKA-LAKSHANA—On Architecture.

(Oppert's List of Sanskrit Mss. *ibid.* vol. ii. p. 258).

KRIYĀ-SAMGRAHA-PANĪKĀ—A catalogue of rituals by Kuladatta. It contains among other things instructions for the selection of site for the construction of a Nihāra and also rules for building a dwelling house.

(The Sanskrit and Buddhist Literature of Nepal by Rajendra Lal Mitra, 1882, p. 105).

KSHĪRĀRṆAVA—Attributed to Viśvakarman, on architecture, etc.

(Aufrecht, *ibid.* part ii. pp. 26, 138).

KSHETRA-NIRMĀṆA-VIDHI—On the preparation of ground with a view to construction of buildings thereupon.

(In possession of the Rājā of Cochin; Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. i. p. 354).

G

GARUḌA-PURĀṆA—See under Purāṇas.

GĀRGYA-SAMHITĀ—(Mss. R. 15. 96, in Trinity College, Cambridge; it contains 108 leaves, in oblong folio; Indian paper; Devanāgarī character; copied in 1814). It deals with the following architectural subjects :

Dvāra-nirdeśa † (fol. 51a, chap. 3).

Dvāra-pramāṇa-vidhi † (fol. 57b).

Gārgīyāyām vāstu-vidyāyām chatuḥ-śāla-dvi-tri-śālaika-śāla-vidhi † (fol. 58a).

Vāstu-vidyāyām chatur-bhāga-tri-bhāga-prati-bhāga, etc., (fol. 60a).

Dvāra-stambhochchhrāya-vidhi † (fol. 60b).

Vāstu-vīdyāyām prathamoddyāyaḥ | (fol. 67a).

„ „ dvitīyoddyāyaḥ | (fol. 67b).

„ „ dvāra-pramāṇa-nirdeśam | (fol. 68a).

Gṛiha-praveśam | (fol. 68b).

GṚIHA-NIRŪPAṆA-SAMKSHEPA—A summary-work on house-building.

(Aufrecht, *ibid.* part I. p. 157).

GṚIHA-NIRMĀṆA-VIDHI—On rules for the erection of houses, temples, and other edifices.

(Wilson's Mackenzie Collection, p. 304).

GṚIHA-PĪTHIKĀ—On the construction of houses.

(Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. I. p. 545).

GṚIHA-VĀSTU-PRAIṬĪPA—(Lucknow, 1901)—contains 87 pages, deals mostly with astronomical and ritualistic matters in connection with the building of house.

GṚIHĀRAMBHA—by Śrīpati.

(Cf. Vāstu-sāraṇi).

GOPURA-VIMĀNĀDI-LAKSHAṆA—On gate-houses and temples, etc.

(Oppert's List of Sanskrit Mss. *ibid.* vol. II. p. 259, no. 4009).

GRĀMA-NIRṆAYA—by Nārāyaṇa.

(Cf. Vāstu-sāraṇi).

GH

GHAṬṬOTSARGA-SŪCHANIKĀ—On the erection of steps on the bank of a river.

(Aufrecht, *ibid.* part III p. 37).

C

CHAKRA-ŚĀSTRA—On architecture and cognate arts.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 200).

CHITRA-KARMA-ŚILPA-ŚĀSTRA—On painting.

(Aufrecht, *ibid.* part I. p. 187).

CHITRA-PATA—On painting.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 440).

CHITRA-LAKSHAṆA—(ed. Laufer)—treats largely with the sculptural measurement of images and painting ; translated into German from Tibetan, the original Sanskrit version is apparently missing.

CHITRA-SŪTRA—On painting (mentioned in Kaṭṭani-mata, 22).

(Aufrecht, *ibid.* part I. p. 187).

J

JAYA-MĀDHAVA-MĀNASOLĪĀSA—attributed to one Jaya-siṃha-deva—On architecture.

(Aufrecht, *ibid.* part I. p. 201).

JĀLĀRGALA—attributed to Varāhamihira—On door-bars and latticed windows.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. no. 3146, p. 217).

JALĀRGALA-YANTRA—On the architectural instruments and machines.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. no. 3147, p. 217).

JÑĀNA-RATNA-KOSHA—attributed to Viśvakarman—On architecture.

(Aufrecht, part I. p. 210, in possession of Acharatalal Vaidya, Ahmedabad, Catalogue of Sanskrit Mss. contained in the Private Libraries of Gujarat, etc., 1872, p. 276).

T

TACHCHU-ŚĀSTRA—same as Manushyālaya-chandrikā (see below).

TĀRĀ-LAKSHAṆA—On sculpture (image of the goddess Tārā).

(Aufrecht, part I. p. 229).

D

DAŚA-TĀLA-NYAGRODA - PARIMAṆḌALA-BUDDHA - PRATI-MĀ-LAKSHAṆA—On the ten-tāla measure of Buddha images, exists in Tibetan translation ; the original Sanskrit version is apparently missing.

DAŚĀ-PRAKĀRA—attributed to Vasishṭha—On architectural defects.
(See Vāstu-sāraṇi by Maṭṛi-prasāda-Pande, Benares, 1909).

DIK-SĀDHANA—attributed to Bhāskara—On architecture.
(See Vāstu-sāraṇi).

DĪRĠHA-VISTĀRA-PRAKĀRA—attributed to Nārada—On architectural measurement.
(See Vāstu-sāraṇi).

DEVATĀ-ŚILPA—On sculpture, dealing specially with the images of deities.

(A classified catalogue of Sanskrit works in the Sarasvatī Bhaṇḍāraṁ Library of His Highness the Mahārājā of Mysore, class XIX, no. 535).

DEVĀLAYA-LAKSHAṆA—On the construction of temples.
(Oppert's list of Sanskrit Mss. in Private Libraries of South India, vol. I. p. 470).

DVĀRĀ-LAKSHAṆA-PĀṬALA—On the construction of doors.
(Oppert's list of Sanskrit Mss. in Private Libraries of South India, vol. I. no. 6003, p. 470).

DH

DHRUVĀDI-SHOḌAŚA-GEHĀNI—attributed to Gaṇapati—On the architectural arrangement of buildings.

(See Vāstu-sāraṇi).

N

NĀRADA-PURĀṆA—See under Purāṇas.

NĀRADA-SAMHITĀ—deals with the following subjects :

- (1) Sura-pratishṭhā (20 verses).
- (2) Vāstu-vidhāna (62 verses, describing briefly Bhū-parīksha, Dvāra-sthāna, Śaṅku-sthāpana, Pada-nyāsa, and Gṛiha-nyāsa).
- (3) Vāstu-lakṣhaṇa—describes ceremonies of Gṛiha-praveśa.

NĀVĀ-ŚĀSTRA—"On ship-building and navigation." But the work is chiefly astrological. Some directions are, however, given respecting the materials and dimensions of vessels.

(Taylor's Catalogue Raisonné, vol. III. p. 6).

In Taylor's Catalogue Raisonné, there is mentioned another Ms. of which the title is lost. It is "on the art of constructing forts, houses, fances, of settling a village; navigation and variety of other similar things enumerated as taught in 36 works, the names of which are given." (Ibid. vol. III. p. 350).

P

PAKSHI-MANUSHYĀLAYA-LAKSHAṆA—On the construction of human dwellings and aviaries.

(Oppert's list of Sanskrit Mss. ibid. vol. I. p. 471).

PAÑCHA-RĀTRA-(PRA)DĪPIKĀ—(also called Mantra-dīpikā)—

It professes to form a part of the Padma-tantra of the Nārada-Pañcha-rātra. It has a Telugu commentary by Peḍḍanāchārya. It deals with images and consists of the following five chapters :

1. Śilā-saṁgraha-lakṣhaṇa.
2. Dāru-saṁgrahaṇa.
3. Pratimā-lakṣhaṇa.
4. nāma-tritīyo'dhyāya.
5. Pratimā-saṁgrāhe jalādhivāsana-aṣṭamo'dhyāya.

(See Egg. Mss. 3150, 2579, II, Mackenzie collection).

PIṆḌA-PRAKĀRA—attributed to Gopirāja—On architectural subjects.

(See Vāstu-sārāṇi).

PĪṬHA-LAKSHAṆA—On pedestals.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 472).

PURĀṆAS—(Bombay editions)—Of the 18 or 19 Mahā-purāṇas,¹ the following have special reference to Architecture and Sculpture.

I. Agni-Purāṇa :

Chapters :

42. Prāsāda-lakṣhaṇa-kathana.
43. Prāsāda-devatā-sthāpana.
44. Vāsudevādi-pratimā-lakṣhaṇa-vidhi.
45. Piṇḍikā-lakṣhaṇa.
46. Śālagrāmādi-mūrti-lakṣhaṇa-kathana.
49. Matsyādi-daśāvatāra-kathana.
50. Devī-pratimā-lakṣhaṇa-kathana.
51. Sūryādi-pratimā-lakṣhaṇa.
52. Devī-pratimā-lakṣhaṇa (cf. 50).
53. Liṅga-lakṣhaṇa.
54. Liṅga-mānādi-kathana.
55. Piṇḍikā-lakṣhaṇa-kathana (cf. 45).
60. Vāsudeva-pratishṭhā-vidhi (cf. 44).
62. Lakṣmī-pratishṭhā-vidhi.
104. Prāsāda-lakṣhaṇa (cf. 42).
105. Gṛihādi-vāstu-kathana.
106. Nāgarādi-vāstu.

1. Brāhma
2. Padma.
3. Viṣṇu.
4. Śiva.
5. Bhāgavata.
6. Nārada.
7. Mārkaṇḍeya.
8. Agni
9. Bhaviṣya.
10. Brahma-vaivarta

11. Liṅga.
12. Varāha.
13. Skanda (also called Kumāra).
14. Vāmana.
15. Matsya.
16. Garuḍa.
17. Brahmāṇḍa.
18. Vāyu.
19. Kūrma.

II. Garuḍa-Purāṇa :

Chapters :

45. Śālagrāma-mūrti-lakṣhaṇa.
46. Prāsāda-ārāma-ḍurga - devālaya-maṭhādi-vāstu - māna-lakṣhaṇa-nirūpaṇa.
47. Prāsāda-līṅga-maṇḍapādi-śubhāśubha-lakṣhaṇa-nirūpaṇa.
48. Devānām pratishṭhā-vidhi.

III. Nārada-Purāṇa :

Part I, chapter :

13. Devatāyana-vāpi-kūpa-taḍāgādi-nirmāṇa.

IV. Brahmāṇḍa-Purāṇa :

Chapter :

7. Gṛhādi-nirmāṇa.

V. Bhaviṣya-Purāṇa :

Chapters :

12. Madhya-parvaṇi, Pratidevatā-pratimā-lakṣhaṇa-varṇana.
130. Brahma-parvaṇi, Prāsāda-lakṣhaṇa-varṇana.
131. Mūrti-sthāna, deals with the materials, etc., of which images are made.
132. Pratimā-māna, deals with the measurement of images.

VI. Mātsya-Purāṇa :

Chapters :

252. Deals with the introduction of eighteen ancient architects—Bṛiḡu, Atri, Vasistha, Viśvakarmā, Maya, Nārada, Nagnajit, Viśalākṣha, Purandara, Brahma, Kumāra, Nandīśa, Śaunaka, Garga, Vāsudeva, Aniruddha, Śukra, and Bṛihaspati.
255. Stambha-māna-vinirṇaya.
257. Dārvāharāṇa.
258. Nava-tāla-māna.
262. Pīṭhikā-lakṣhaṇa.

263. Liṅga-lakṣhaṇa.
 269. Prāsāda-varṇana.
 270. Maṇḍapa-lakṣhaṇa.

VII. Liṅga-Purāṇa :

Part II, chapter:

48. Yāga-kuṇḍa-via yāsa-kathana-pūrvakam sarvāsān
 devatānām sthāpana-vidhi-nirūpaṇam, Prāsādārchāni-
 nirūpaṇam.

VIII. Vāyu-Purāṇa :

Part I, chapter :

39. Śaila-sthita-vividha-devālaya-kīrtana.

IX. Skanda-Purāṇa :

Chapters :

24. Māheśvara-khaṇḍe prathame—Himālayena sva-sutāyā
 vivāhārthaṁ Gargāchārya-purohitaṁ puraskṛitya
 Viśvakarma-dvārā pūrva-maṇḍapa-nirmāṇādi-varṇa-
 nam, Nārādā Viśvakarma-kṛita-vivāha-maṇḍapaṁ
 chāturyeṇa sarva-deva-pratikṛiti-chitra-vinyāsaṁ
 śrutvā sarveshām devānām saṅkā-prāptiḥ.
 Māheśvara-khaṇḍe dvitiye—svayaṁ Viśvakarma-
 dvāra nirmāpīte Mahānagare sthāpana-varṇana.
 25. Vaiṣṇava-khaṇḍe dvitiye—Nārada-likhita-sāhitya-
 sambhāva-saṁgraha-patraṁ śrutvā Indradumnājñayā
 Padmanidhinā svarṇa-śālā-nirmāṇam, Nāradaññayā
 Viśvakarmaṇā syandana-traya-nirmāṇam, tasya
 rathasya Nārada-kareṇa sthāpanam, tat-prasaṁgena
 ratha-sthāpana-prakāra-vidhi-varṇanam.

PRATIMĀ-DRAVYĀDI-VACHANA—On the materials of which
 idols are made.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 490).

PRATIMĀ-MĀNA-LAKSHAṆA—On the tāla-measures of images,
 exists in Tibetan Translation ; Sylvain Levi reports that he has
 traced its original Sanskrit version in the Palace Library of Tibet

PRATISHṬHĀ-TATTVA—also called Maya-saṁgraha—On architecture.

(Aufrecht, *ibid.* part III. p. 74).

PRATISHṬHĀ-TANTRA—On architecture in a dialogue form between Śiva and Pārvati.

(Aufrecht, *ibid.* part III. p. 74).

PRĀSADA-KALPA—On the construction of buildings.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 522).

PRĀSĀDA-KĪRTANA—On architecture.

(Author not known; in possession of Gopal Rao, Mālegamva, Catalogue of Sanskrit Mss. in Private Libraries of Gujarat, etc., 1872, p. 276).

PRĀSĀDA-DĪPIKĀ—On architecture, quoted in Madana-Pārijāta.

(Aufrecht, *ibid.* part I. p. 364).

PRĀSĀDA-MANḌANA-VĀSTU-ŚĀSTRA—attributed to Sūtra-dhāra Maṇḍana—(Egg. Mss. 3147, 2253). It is written in Sanskrit, but is largely mixed with Bhāṣhā forms. It contains the following eight chapters :

1. Mīśra-kalāśa.
2. Jagati dṛishśi-dosho āyatanādhikāra.
3. Bhitti-pīṭha-maṇḍovāra-garbha-grihaudumbara-pramāṇa.
4. Pramāṇa-dṛishṭi-pada-sthāna-śikhara-kalāśa-lakṣhaṇa.
5. Rājyādi-prāsādādhikāra.
6. Keśaryādi-prāsāda-jāti-lakṣhaṇa, pañcha-kshetra-pañcha-chatvāriṁśan-meru-lakṣhaṇādhyāya.
7. Maṇḍapa-bālānaka-sambaraṇādhikāra.
8. Jīrṇoddhāra-bhinna-dosha-sthāvara-pratishṭhā, Sūtra-dhāra-pūjā, Jina-pratishṭhā, Vāstu-purusha-vinyāsa.

PRĀSĀDA-LAKSHAṆA—attributed to Varāhamihira—On architecture.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 208).

PRĀSĀDA-LAKSHAṆA—On buildings.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 473).

PRĀSĀDĀLANĀKĀRA-LAKSHAṆA—On the decoration (articles of furniture) of buildings.

(In possession of the Mahārājā of Travancore ;
Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 473).

B

BIMBAMĀNA—(Mss. British Museum, nos. I. 559, 5291, foll. 33, 7 lines to a page ; II. 558, 5292, foll. 27, 9 lines to a page ; written in Sinhalese character, has a Sinhalese commentary)—This is a treatise on religious sculpture, stated to be extracted from a Gautamiya ascribed to Sāriputra. The last colophon runs thus—Iti Gautamiye Sāri-putra-śrute Bimba-mānam samāptam. The commentator explains this Bimbamāna-vidhi as the Sarvajña-pratimā-pramāṇa-vidhi.

BṚĪHAT-SAMHITĀ—of Varāhamihira—On architectural and sculptural matters.

Chapters :

53. Vāstu-vidyā.
56. Prāsāda-lakshaṇa.
57. Vajra-lepa.
58. Pratimā-lakshaṇa.
79. Śayyāsana-lakshaṇa.

BUDHA-PRATIMĀ-LAKSHAṆA—On the tāla measure of Budha-images ; exists in Tibetan Translation ; the original Sanskrit version is apparently missing.

BRAHMĀṆḌA-PURĀṆA—See under Purāṇas.

BH

BHAVISHYA-PURĀṆA—See under Purāṇas.

M

MATHA-PRATISHTHĀ-TATTVA—attributed to Raghuhandana—contains quotations from the Devī-purāṇa and the Deva-pratishthā-tattva, both of which deal with architectural and sculptural matters.

MATSYA-PURĀṆA—See under Purāṇas.

MANUSHYĀLAYA-CHANDRIKA—(also called Tachchu-śāstra)—deals with measurement, etc., concerning private dwelling houses as distinguished from religious temples, and military forts, etc. It contains 65 stanzas and a Malayalam translation. There is a Ms. also bearing the same title.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 475).

MANUSHYĀLAYA-LAKSHANA—On the building of human dwellings.

(In possession of the Mahārājā of Travancore,

Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 475).

MANTRA-DĪPIKĀ—(see Pañcha-rātra-pradīpikā)—On architecture.

MAYAMATA—an oft quoted and well known authority on architecture. There are several treatises attributed to Maya :—

I. Mayamata, edited by Gaṇapati Śāstri, 1919, from three fragmentary and one incomplete (with a Tamil translation) Mss.; it contains 34 chapters, and four more chapters are missing (see below).

There are some other Mss. bearing the same title (Egg. 3150, 2575); one of them (in the Oriental Mss. Library, Madras), written in modern Telugu, on rough paper, contains five chapters with a short commentary by Gannamāchārya.

II. Mayamata-Śilpa-śāstra-vidhāna (Egg. 3150, 2575, 3151, 2630, with Gannamāchārya's Telugu commentary as noted above).

III. Maya-Śilpa-śatika (another Ms.).

IV. Maya-Śilpa, a few extracts from this have been translated into English by Rev. J. E. Kearns (see Indian Antiquary, vol. v. pp. 230, 293)

There is also another English translation of Mayamata in the Mackenzie collection (Translation, class x, Sanskrit, 2—6).

- V. Maya-vāstu—text, pp. 33, published by Rama Svami Sāstralu & Sons, Madras, 1916.
- VI. Maya-vāstu-śāstram—text, pp. 40, published by K. Lakshman Mudali, Madras, 1917.
- VII. Mayamata-vāstu-śāstra—Oriental Mss. Library, Madras, Catalogue vol. XXII. nos. 13034 (with a Tamil commentary), 13035 (with a Telugu commentary), 13036, 13037, 13038, 13039 (with a Telugu commentary).

Of these Mss. no. 13034 is the largest, containing 390 pages of $13\frac{1}{4} \times 8''$ paper of 22 lines to a page. The subjects and the method of description are strikingly similar to those of the Mānasāra. It is divided into the following thirty-six chapters :—

1. Saṁgrahādhyāya.
2. Vāstu-prakāra.
3. Bhū-parīkṣhā.
4. Bhū-parigraha.
5. Mānopakaraṇa.
6. Dik-parichchhedana.
7. Pada-devatā-vinyāsa.
8. Deva-bali-karma-vidhāna (incomplete).
9. Grāma-garbha-vinyāsa (incomplete).
10. Nagara-vinyāsa.
11. Bhū-lamb(h)a-vidhāna.
12. Garbha-nyāsa-vidhāna.
13. Upapīṭha-vidhāna.
14. Adhishṭhāna-vidhāna.
15. Pāda-pramāṇa-dravya-parigraha.
16. Prastara-karaṇa.
17. Sandhi-karma-vidhāna.
18. Śikhara-karaṇa-bhavana-samāpti-vidhāna.
19. Eka-bhūmi-vidhāna.

20. Dvi-bhūmi-vidhāna.
21. Tri-bhūmi-vidhāna.
22. Bahu-bhūmi-vidhāna.
23. Prākāra-parivāra (elsewhere, Sandhi-karma-vidhāna).
24. Gopura-vidhāna.
25. Sabhā(maṇḍapa)-vidhāna.
26. Śālā-vidhāna.
27. Gṛiha-mānādhikāra (elsewhere, Chatur-gṛiha-vidhāna)
28. Gṛiha-praveśa.
29. Rāja-veśma-vidhāna.
30. Dvāra-vidhāna.
31. Yānādhikāra.
32. Yāna-śayanādhikāra.
33. Liṅga-lakṣhaṇa.
34. Piṭha-lakṣhaṇa (incomplete).
35. Anukarma-vidhāna.
36. Praṭimā-lakṣhaṇa.

Compare no. I, which contains the first 34 out of 36 chapters given in the above list, the variations are noted within brackets.

No. 13035 contains in 74 pages the chapters 1-32.

No. 13036 is same as no. 13035.

No. 13037 contains only two incomplete chapters in 6 pages.

No. 13038 contains in 94 pages the following twelve chapters :—

1. Pratimā-vidhāna.
2. Āya-lakṣhaṇa.
3. Liṅga-lakṣhaṇa.
4. Daśa-tāla-vidhāna.
5. Kuñchita-vidhāna.
6. Nava-tāla-vidhāna.
7. Hasta-karma-vidhāna.
8. Upapiṭha-vidhāna.
9. Eka-bhūmi-vidhāna.

10. Dvi-tala-vidhāna.
11. Tri-tala-vidhāna.
12. Gopura-vidhāna.

Its colophon runs thus—"iti Gannāchārya-virachitāyām Mayamate Śilpa-śāstre..."

No. 13039 contains in 36 pages the first four chapters of no. 13038.

"There is in Tamil a treatise on Śilpa-śāstra, said to have been originally composed in Sanskrit by Myen (i.e., Maya) who, according to Mythology, was a son of Brahmā and architect of the gods. The original work appears to have been disseminated far and wide, and to have suffered by omissions as well as by additions. The work under consideration seems to have been formed from selections of existing editions of the original work under the superintendence and guidance of persons having a practical knowledge of Śilpa-śāstra or at least of persons professing to have such knowledge (Ind. Ant. vol. v. p. 230, c. 1, para 1; see also M. II. 11-12, 17-20 under Sthapati, p. 709-710).

In regard to Maya the following note is of great interest :—

Exploration of the sites of a lost civilization is the fascinating pursuit of Dr. Gann, who has discovered a hitherto unknown monolith and a once-populous site in the forests of Yucatan. He is exploring for traces of the Mayas, and his progress is recorded in a series of articles published in the *Morning Post*.

"I discovered the ruins of the great city of Coba," he writes, "through information found in a recent translation of the ancient Maya manuscript book of Chilān Balam of Chumayel. This describes the migration of the Itzas from Chichenitza to Coba, which is about fifty miles to the east of Chichenitza.

"The books of Chilān Balam are the old traditions of the Mayas, which survived the Spanish conquest of Yucatan. They record the migrations of Maya clans, and were reduced to writing in the sixteenth century. I was informed by a

wandering Maya Indian that in the Mexican territory of Quintana Roo he had come across a great slab of stones lying buried in the bush upon which were inscribed: 'Ubalob uxben uincoob,' or things belonging to the ancient people. He said he had found it not many miles north of the British Honduras frontier.

"As guide I took the Indian who had told me of the stone. He, like most of his race, had nothing to say to strangers, and he said it most efficiently.

"I had no difficulty in obtaining my permit to visit the shores of Chetumal Bay, where the Maya monolith was reported to be.

"So we set out on our journey up the Bay, which runs almost due north for about thirty miles into the south of the Yucatan peninsula. This is surely one of the most desolate stretches of water in the world. It is shallow; yellow; forbidding. On the east separating it from the Caribbean Sea, is an unexplored, uninhabited peninsula, covered with virgin bush. On the west, between the Bay and the great Bacalar Lagoon, the land is equally desolate, being traversed at rare intervals only by a few Indian 'Chicle bleeders,' who roam in search of the sapodilla trees, from which they get the latex that forms the raw material of chewing gum.

"About thirteen miles from Payo Obispo I lighted on my great find. We came to a spot on the west coast of the bay where an Indian had cut down the bush to make a small maize plantation. My Indian guide directed us to land here, and then led us to the stone we were seeking.

"The full importance of the discovery was not apparent at first. It was a block of greyish schist, twelve feet long, eighteen inches wide, and twelve inches thick. It had at one time stood upright, but now lay flat and embedded in the ground. Upon one edge faint traces of sculpture were visible, but the greater

part of the exposed surfaces had been worn quite smooth by the tropical down pours of an unknown number of rainy seasons. This has been the fate of many Maya inscriptions.

“I then brushed the soil from the stone, and there—glorious surprise—I saw the Maya Initial Series Date—9. 8. 0. 0. 0. 5 Aban 3 Chen. or 26 October, 333 A.D.! The sculpture preserved by its burial in the earth, was almost as clear and plain as on the day when it was cut in the stone, nearly sixteen centuries ago.

“Amid all the Maya ruins in Yucatan only four such Initial Series dates have been found, and the date carved on the monolith which lay before me was more than three hundred years earlier than that appearing on the oldest of the stelae previously found. Now, one of the most baffling mysteries connected with the Mayas is their abandonment of their old empire and foundation of the new one; for, at a certain period in their history, they left their cities, built with an enormous expenditure of labour, and migrated from the fertile lands in which they stood to found new settlements in what were, apparently, uninhabited regions.

“Earthquakes, pestilence, and foreign invasion have been suggested as possible causes of this migration. The cities the Mayas left bear no traces of violence having been wrought by man or the forces of Nature, and the buildings of their new settlements were obviously erected by a people with unimpaired vigour. It is therefore important to fix the date when they first established themselves in Yucatan; and this discovery may, in fact, cause a complete reversion of the ideas generally held as to their first immigration into this peninsula and their foundation of what is known as the New Empire. It may, indeed, affect our views of the whole history of the earliest and most advanced aboriginal civilisation of America, which was in many respects the highest civilisation of ancient, if not of any time.

“ The carving on this stela begins with the initial glyph and in column below this come the glyphs meaning—

9 Bactuns (periods of 400 years, each of 360 days).

8 Katuns (periods of twenty years) ; 0 Tuns (years).

0 Uinals (Maya months of twenty days).

0 Kins (days). It thus records the lapse of 3760 years from the beginning of the Maya chronology. The Mayas did not count any period of time until it was completed, that is to say, their sign for the first day of a month was 0. So if written in our style these glyphs would read 1. 1. 3761.

“ It is generally assumed that the date from which the Mayas reckoned their chronology is mythological rather than historical. But for the present purposes consideration of such a question is immaterial. The point is that all the dates on such monoliths are reckoned from the same day, and therefore, according to Spinden's correlation of their system with ours, this date corresponds to our 26 October, 333 A. D.

“ This would, apparently, place the beginning of the Maya chronology in B. C. 3381. The British Museum Guide to the Maudsley Collection of Maya Sculptures gives this Maya date 9. 8. 0. 0. 0. 5 Ahan, 3 Chen as A.D. 64. But it mentions that Professor Morley has worked out another correlation which places this and all other Maya dates some 270 years later.

“ Beneath this date on the stela was a great sheet of hieroglyphics, which were perfectly clearly defined, but they are in our present state of knowledge indecipherable. I have no doubt though that if we could read them we should find that they recorded events which had occurred during the preceding Katun or period of twenty Maya years, as such stelae were put up by the Mayas to commemorate the ends of each of those periods.

“ The monolith had been erected just in front of a great terraced pyramid which stood between two others. All these pyramids

were faced, in the usual Maya style, with blocks of cut limestone. The central one had three terraces and was thirty-two feet high. Its flat top, upon which there no doubt stood a wooden temple, long since perished, was one hundred and thirty-five feet long and sixty-four feet across.

“ Further investigation showed that these pyramids were at one end of a great enclosure, which was surrounded by a massive stone wall. This wall is from twelve to fifteen feet thick at the base, and in the places where it has remained intact, it is twelve feet high ; but for the most part the growth of luxurious vegetation has thrown the stones down and the ruins are only three or four feet above ground. The wall is a mile and a half long and forms a semicircle with the two ends running down to the shore.

“ I think there can hardly be any doubt that this was intended as a fortification, and therefore a particular interest is attached to it. For, judging by all their sculptures, the ancient Mayas knew nothing of war. Their sculptors have left no records of battles or triumphs, such as those of Greece, Egypt, or Babylon. One assumed that all the Maya clans dwelt in amity, and that until quite late in their history they had no experience of fighting, either among themselves or with alien races.

“ Yet here we have what is obviously a defensive work, and it seems significant that the only two walls of this kind which have hitherto been discovered are also in Yucatan, one being at Tulum, on the east coast, and the other at Chicken Itza, in the northern interior. Against whom were these defences erected ? Judging by the date on the stela, they were built centuries before the Mayas came in contact with the Tolecs, on the north. It has been assumed that Yucatan was uninhabited when the Mayas first took possession of it, and they were not in the habit of building such walls in their earlier cities to the south. Why this innovation ?

- “The space enclosed by this wall had evidently been densely populated in bygone times. For in the places where the Indians have cleared the undergrowth away, one could see that the ground is literally covered with potsherds, flint and obsidian chips, clay beads, spindle whorls, small human and animal heads, and other surviving evidences of human habitation.
- “A great concourse of people must have lived there for many generations.
- “The discovery of these ruins was, more or less, incidental. During this season my primary objective is Northern Yucatan, where Professor Morley, of the Carnegie Institute, and I propose to test the truth of some wonderful Indian legends. The Indians have told me of a vast subterranean cavern some twenty miles long, and of the ruins of a great city which no white man has seen.
- “Along the east coast of Yucatan live the Santa Cruz Indians, presumably the direct descendants of the ancient Mayas who erected magnificent temples and palaces, most of which now lie buried in the tropical forests. Some have been discovered, but there is no doubt that a great number of them yet remain to be discovered.
- “The Santa Cruz Indians have never been subdued, and for five centuries they have successfully resisted all the efforts, first of the Spaniards and later of the Mexicans to conquer their country. These Indians so far as is known lead the lives of their ancestors of a thousand years ago. They worship the same gods and perform the ancient religious ceremonies. But we know little about them, because their villages are buried in the dense forests of the hills and they permit no strangers to intrude.
- “The danger of penetrating into this Santa Cruz country arises from the fact that the suspicious Indians may fire from the bush without inquiry whether the strangers are friends or foes.

About the vast cave of Loltun, which is possibly the largest cavern in the world he adds that "this cave is entered by great well-like holes in the earth through which one descends by ladders from ledge to ledge arriving in immense rocky chambers whose floors are covered with stalagmites and cave earth, and from whose lofty roofs depend vast stalactites. Two of these holes are a mile apart, and the intervening space has never been traversed by a European. From the great chambers unexplored passages branch out in every direction. On the floors of the chambers, buried in the cave earth, innumerable potsherds have already been found, also human and animal bones, flint and stone weapons and implements, and many other relics of the ancient inhabitants. It is possible that the deeper layers of this earth and the remote galleries and passages may contain relics of the pre-Maya inhabitants of Yucatan, of whom nothing whatever is known at present.

"It is said by the Indians that subterranean passages from this cavern reach to the ruined city of Chicken Itza 20 miles away. There is a tradition handed down amongst the modern Indians that during one of the innumerable internecine wars amongst the Maya which followed the breaking up of the central authority, after the Conquest of Mayapan, the inhabitants of a neighbouring village were driven to take refuge in this cave by a band of their enemies, who pursued them even into this last refuge, and that of neither pursued nor pursuers was any trace ever again seen.

"Some believe that in the dark all fell over a precipice into some vast chasm in the limestone, others that all lost their way in the intricate maze of endless galleries, and others again that all were suffocated by poisonous gases. Whatever their fate, the possibility of coming suddenly at any turn upon groups of rag clad skeletons shrouded in the impalpable dust of ages does not detract from the eerie feeling induced by traversing these

vast catacombs, where silence is almost palpable. One's feet make no noise on the soft cave earth, and one is almost afraid to raise one's voice, which reverberates round the Great Stone chambers and is thrown back in a thousand mocking echoes from the rocky walls. Upon the walls of the lighted chamber many crude drawings have been left by the former inhabitants, and in one case is inscribed a late Maya date A. D. 1379."

"Whatever Dr. Gann's conclusions may be, his actual discoveries are of stupendous interest. The causeway that he has found is of supreme importance. He regards it as having been built for the purposes of human sacrifice. I disagree. My reason for disagreeing is that there are similar causeways in Cambodia which were designed purely for ceremonial purposes.

"The whole Maya remains as discovered show the closest possible relation with the civilisation as it existed in Java and South-East Asia to what has been found in Yucatan. There is nothing to my mind that suggests that the form of civilisation is indigenous, and I should be inclined to hold that the temples at Java were the proto-types of what has been found in Yucatan.

"Unquestionably in the early days perishable wood structures were built, but when stone supplanted wood, you find pyramids being built precisely on the same lines that they were being built in South-East Asia. They were, so far as the staircases were concerned, a copy of what the Babylonians were building 2,000 years before the era of Christ. It is necessary to remember that as Indian civilisation spread eastwards the type of pyramid established by them became fashionable and was built in stone.

"While the great causeway was of outstanding interest, it had to be remembered that it could be paralleled with the remains

of Indian civilisation. Further there was no question but that Maya carvings represented Indian elephants and Indians with typical headdresses.

“Indian navigators, it was known, had combed out the islands in the Pacific, such as Easter Island and many others, and it was unthinkable that they should not have discovered a continent that stretched from pole to pole.

“To the archæologist the issue now raised was of supreme importance. Until fifty years ago the orthodox held that the Maya civilisation was of Indian origin. The dating derived from the hieroglyphs was so vague as to give little help, and interpretation varies by as much as three or six centuries.

“What supremely interests the archæologist,” Professor Elliot Smith continued, “is that we find a civilisation starting full-blown in Central America. Under Asiatic influence, it rose to great heights, but had already collapsed before the advent of the Spaniards, who may have given it the *coup de grace*. To know the real secret of Maya culture affects our whole interpretation of civilisation.

“Can different communities, such as the Indian, the Chinese and the American, build up a civilisation independent of each other, or is it possible for a certain civilisation to be spread about the world in the same way that a steam engine can be distributed ?

“This is the great problem of ethnology to-day, and the issue now centres in the problem as to how civilisation started in Central America. There is a large gap between Asia and America, but if diffusion means anything it means that that gap must have been bridged as I have shown it could have been.

“The Maya civilisation rose and fell. It fell so soon as the energy of the driving force that inspired it declined. That

is our view, and we do not believe in an indigenous culture that rose through its own impetus, and that fell as a result of foreign invasion."

No one now questions Dr. Gann's facts, but many competent archæologists dispute the conclusions at which he arrives. An archæological issue has now been fairly raised. Did the Maya civilisation arise from native American civilisation, or was it the result of peaceful penetration by the Asiatic?

Professor Grafton Elliot Smith, of University College, London, discussing the subject with a *Morning Post* representative, disagreed absolutely with the views put forward by the American school, and supported by Dr. Gann.

"At University College," he said, "we are absolutely convinced that the Maya civilisation was directly derived from India. We regard it as certain that between the Fourth and the Twelfth Century there was a penetration from the South-East of Asia. The question of dating is admittedly difficult, but from the facts we have in our possession I should be inclined to think that Dr. Gann's dates may err by as much as three centuries."

(*Central News*, quoted from *Morning Post* by *Statesman*, March 21, April 9, 17, 25, 1926).

MAHĀ-NIRVĀṆA-TANTRA—deals with both architectural and sculptural matters, such as temples, idols, phallus, ponds, and tanks, as well as with the directions concerning broken limbs of images, especially the materials of which buildings and idols should be made, the Vāstu god, and so on (chapter XIII, verses 22-286, see also chapters XIV, and VI).

MAHĀBHĀRATA—(1st Bombay edition; 2nd Calcutta edition; Gild. Bibl. 93)—Sabhā-parvan, chapters :

1. Maya built a council hall (sabhā) for the Pāṇḍavas.
7. Indra-sabhā-varṇana.
8. Yama-sabhā-varṇana.

9. Varuṇa-sabhā-varṇana.
10. Kubera-sabhā-varṇana.
11. Brahma-sabhā-varṇana.

MANA-KATHANA—On the system of measurement.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 473).

MĀNAVA-VĀSTU-LAKSHAṆA—On architecture.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 476).

MĀNASA—(same as Mānasāra)—See below.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 518).

MĀNASĀRA—(edited and translated into English for the first time by the writer)—The standard treatise and a complete text on architecture and sculpture. It comprises 70 chapters in more than 10,000 lines. There are eleven manuscripts of it. See the details given under the Preface of its first edition by the writer.

MĀNASOLLĀSA—(R. L. Mitra's Notices of Sanskrit Mss. vol. III. p. 182)—attributed to the Chālukya king Someśvara. In two chapters, it deals with the following subjects :

1. Mandirārambha-muhūrta-kathana.
2. Shodāśa-prakāra-gṛiha-lakshaṇa.
3. Rāja-gṛiha-lakshaṇa.
4. Vāstu-deva-pūjā-vidhi.
5. Gṛiha-praveśa-kathana.
6. Gṛiha-varṇana.
7. Gṛiha-chitra-varṇa-lakshaṇa.
8. Vajra-lepa-lakshaṇa.
9. Lekhanī-lakshaṇa.
10. Tāmbula-bhoga-kathana.
11. Vilepanopabhoga-kathana.
12. Vastropabhoga-kathana.
13. Mālyopabhoga-kathana.
14. Bhūshābhoga-kathana.
15. Āsana-bhoga-kathana.

16. Putrādi-bhoga-kathana.
17. Anna-bhoga-kathana.
18. Pāṇīya-bhoga-kathana.
19. Abhyaṅga-bhoga-kathana.
20. Yāna-bhoga-kathana.
21. Chhatra-bhoga-kathana.
22. Śayyā-bhoga-kathana.
23. Dhūpa-bhoga-katbana.
24. Strī-bhoga-kathana.

This work should not to be confounded with that of the same name in Taylor's catalogue *Raisonée* (vol. I, p. 1) and its commentary, *Mānasollāsa-vṛittānta-prākāśa* (in Weber's Berlin catalogue, p. 179).

MĀNASOLLĀSA-VṚITTĀNTA-PRAKĀŚA—On architecture.

(In possession of Vimāna-Āchārya, Benares,
Weber's Berlin catalogue, p. 179).

MŪRTTI-DHYĀNA—On sculpture.

(Aufrecht, *ibid.* part I. p. 464).

MŪRTTI-LAKSHAṆA—On idol-making.

(Aufrecht, *ibid.* part I. p. 464).

There is another Ms. bearing the same title which is stated to have been taken from the *Garuḍa-saṁhitā*.

MŪLA-STAMBHA-NIRṆAYA—On architectural description of the main pillar of a house.

(Aufrecht, *ibid.* part I. p. 464; Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 202.)

R

RATNA-DĪPIKĀ—attributed to Chaṇḍeśvara—On architecture.

(Aufrecht, *ibid.* part II. pp. 36, 114).

RATNA-MĀLĀ—of Śrīpati—deals with astrological matters in connection with the construction of houses and idols of deities under the following chapters :

17. Vāstu-prakarana (28 verses).

18. Gṛiha-praveśa (11 verses).

20. Deva-pratishthā (13 verses).

RĀJA-GṚIHA-NIRMĀṆA—On the building of royal palaces.

(Burnell's classified Index to the Sanskrit Mss. in the Palace Library of Tanjore, 1880).

RĀJA-VALLABHA-ṬĪKĀ—A commentary on Rāja-vallabha-Maṇḍana.

(Catalogue of Sanskrit Mss. in Private Libraries of Gujarat, etc., 1872, p. 276).

RĀMĀYAṆA—(1st Calcutta edition, ed. Schlegel Gild. Bibl. 84, ed. Gorrens, Gild. Bibl. 85, 2nd Bombay edition)—devotes large portions of the following chapters on architecture:

Ādikāṇḍa, 1th Sarga, the description of the city of Ayodhyā.

Laṅkākaṇḍa, 3rd Sarga, the description of the fort of Laṅkā.

(There are also numerous casual references to architectural and sculptural matters in the Epics, the Purāṇas and the Āgamas).

RĀŚI-PRAKĀRA—attributed to Garga—deals with astrological matters concerning architecture.

(See Vāstu-Sāraṇi).

RŪPA-MANḌANA—attributed to Maṇḍana Sūtradhāra—On architecture.

(Cf. Rājavallabha Maṇḍana).

L

LAKSHAṆA-SAMUCHCHAYA—"On the features in images of deities, quoted by Hemādri in Dānakhaṇḍa (p. 823), in Muhūrta-dīpakā, and Paraśurāma-prakāśa."

(Aufrecht, *ibid.* part I. p. 535).

LAGHU-ŚILPA-JYOTISHA—On architecture

(British Museum Catalogue, 2), E. 32).

LAGHU-ŚILPA-JYOTIḤ-SĀRA—by Śivarāma, with a Gujarati commentary. This pamphlet deals mostly with astrological matters concerning architecture. The contents are given in the following verses :

Āya-rāśiś cha nakshatraṁ vyayaś tārāṁśakas tathā ।

Gṛaha-maitrī rāśi-maitrī nāthivedha-gaṇendavāḥ ॥ 3

Ādhipatyam vāra-lagne tithy-utpattis tathaiva cha ।

Ādhipatyam varga-vairam tathaiva yoni-vairakam ॥ 4

Riksha-vairam sthitir nāśo lakṣaṇāny eka-vimśatiḥ ।

Kathitāni muni-śreṣṭhah śilpa-vidvadbhir gṛihādishu ॥ 5

LĪṄGA-PUBĀṆA—see under Purāṇas.

V

VALI-PĪṬHA-LAKSHAṆA—On architecture.

(Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 473).

VĀYU-PURĀṆA—see under Purāṇas.

VĀSTU-CHAKRA—On architecture.

(Oppert's list of Sanskrit. Mss. *ibid.* vol. I. p. 538).

VĀSTU-TATTVA—by Gaṇapati Śishya, Lahore 1853—consists of four chapters and deals largely with astrological matters concerning architecture.

VĀSTU-NIRṆAYA—On architecture, dealing specially with the classes of vāstu.

(Aufrecht, *ibid.* part I. p. 568).

VĀSTU-PURUṢHA-LAKSHAṆA—On architecture.

(Taylor's Catalogue Raisonée of Oriental Mss. in the Library of the late College of Fort St. George, vol. I. p. 313).

VĀSTU-PRAKĀŚA—attributed to Viśvakarman—On architecture.

(Aufrecht, *ibid.* part I. p. 568 ; in possession of Bālābhāri Sapre, Benares, Catalogue of Sanskrit Mss. in N. W. P., 1885, part x, no. 2, p. 56).

VĀSTU-PRADĪPA—(cf. Vāstu-sāraṇi)—by Vāsudeva, on achitecture.

(In possession of Umāśaṅkara-Śāstrī, Azamgarh, Catalogue of Sanskrit Mss. in N. W. P., 1885, part x, no. 1, p. 56).

VĀSTU-PRAVĀNDHA—by Lālā Rājakiśora Varmā, Lucknow, 1904—It deals largely with astrological matters in connection with achitecture, and contains extracts from the Bṛihat-saṁhitā, Viśvakarmā-prakāśa, Muhūrta-chintāmaṇi, Saṅgraha-śiromaṇi, Vāstu-vidyā-prakāśa, Vāstu-pradīpa, and Jyotis-sāra-muhūrta-chakra-dīpikā.

VĀSTU-MAJÑARĪ—attributed to Maṇḍana Sūtradhāra—On architecture.

(Cf. Rājavallabha-Maṇḍana).

VĀSTU-MANḌANA—attributed to Maṇḍana Sūtradhāra—On architecture.

(Cf. Rājavallabha-Maṇḍana).

VĀSTU-YOGA-TATTVA—attributed to Raghunandana—treats largely of offerings to Vāstu deity ; contains extracts from the Matsya Purāṇa, Devī-Purāṇa, Rudra-yāmala, and Vasishṭha-saṁhitā.

VĀSTU-RATNA-PRADĪPA—On architecture.

(Cf. Vāstu-sāraṇi).

VĀSTU-RATNĀVALI—compiled by Pandit Jivanath Jyotishi, Benares, 1883—This compilation contains extracts from the Bhavishya-Purāṇa, Jyotiḥ-sāgara, Gṛiha-kārikā, Vāstu-pradīpa, Bhuja-bala-bhīma, Vasishṭha-saṁhitā, Śrī-bhoja-rāja,

Rāja-vallabhā, Vāstu-ratna-pradīpa, Siddhānta-śiromaṇi of Bhāskarāchārya, Maṇḍana-sūtra-dhāra, Bṛihat-saṁhita of Varāhamihira, and Ratna-mālā.

(Burnell's classified Index to the Sanskrit Mss. in the Palace Library of Tanjore, p. 154)

VĀSTU-RĀJA-VALLABHA—attributed to Maṇḍana Sūtradhāra, probably same as Vāstu-śāstra, otherwise called Śilpa-śāstra—On architecture

(Catalogue of Sanskrit Mss. in N. W. P. ibid. p. 56)

VĀSTU-LAKSHAṆA—On architecture.

(Oppert's list of Sanskrit Mss. ibid. vol. I. p. 480).

VĀSTU-VICHĀRA—attributed to Viśvakarman—A treatise on architecture, apparently old.

(In possession of Gaurīnath Śāstri, Benares, Catalogue of Sanskrit Mss. in N. W. P., 1885, ibid, p. 56 ; Aufrecht, part I. p. 568).

VĀSTU-VIDYĀ—(a Ms., see Oppert's list of Sanskrit Mss. ibid. vol. I. p. 480 ; Aufrecht, ibid. part I. p. 578 ; also a text edited by T. Gaṇapati Śāstri, 1915)—deals with materials, etc., for house building in the following sixteen chapters :

1. Sādhana-kathana.
2. Vasudhā-lakshaṇa.
3. Vāstu-devatā-kathana.
4. Vāstu-purusha-kathana.
5. Vēdi-saṁsthāna.
6. Vāstu-marma-saṁsthāna.
7. Kāla-niyama.
8. Śālā-vidhāna.
9. Pada-māna-kathana.
10. Lupā-lakshaṇa.
11. Lupā-karaṇa.

12. Dhūli-nirodhana.
13. Dvāra-vinyāsa.
14. Kavāṭa-dvāra-vinyāsa.
15. Bhavana-parigraha.
16. Mṛil-loshṭa-lakṣhaṇa.

VĀSTU-VIDHI—attributed to Viśvakarman—On architecture.

(Aufrecht, *ibid.* part i. p. 568).

VĀSTU-ŚĀSTRA—(see under Saṇat-kumāra)—On architecture.

(Oppert's list of Sanskrit Mss. *ibid.* vol. i. p. 580).

VĀSTU-ŚĀSTRA—also called Śilpa-śāstra—attributed to Rājavallabha Maṇḍana and Bhūpati-vallabha, (noticed in Egg. 3142, 1291); one of these Mss. is published in Saṁvat 1947, at Anahilapura in Patana, by Nārāyaṇa Bhārati and Yaśavanta Bhārati—It has a Gujarati commentary and some illustrative diagrams. (Noticed in the Catalogue of printed books and Mss. in Sanskrit belonging to the Oriental Library of the Asiatic Society, Bengal, p. 173).

It has four more copies—Egg. 3143, 3144, 3145, 3146, p. 1136.

This is a work on architectural disposition of houses, palaces, temples, etc., and the rite to be performed at their inauguration, by Maṇḍana, an architect in the employ of king Kumbhakarna of Medapāṭi (and the husband of Mārābai). According to Tod, "the king Kumbha, who had a taste for arts and built many temples and strongholds, ruled over the country of Mewāra from 1419 to 1469 A. D." (Bhandarkar's Report, 1882-83, p. 37).

It contains the following fourteen chapters :

1. Miśraka-lakṣhaṇa.
2. Vāstu-lakṣhaṇa.
3. Āyādi-lakṣhaṇa.
4. Prakāra-yantra-vāpi-kūpa-taḍāga-lakṣhaṇa.
5. Raja-griha-niveśādi-lakṣhaṇa. (Verse 28 of this chapter mentions the Matsya-Purāṇa as an authority).

6. Eka-śālā-dvi-śālā-gṛiha-lakṣhaṇa.
7. Dvi-śālā-tri-śālā-chatuḥ-śālā-gṛiha-lakṣhaṇa.
8. Śayana-simhāsana-chhatra-gavāksha-sabhāśṭaka-vedikā-chatusṭaya-dīpa-lakṣhaṇa.
9. Rāja-gṛihādi-lakṣhaṇa.
10. (Māpita) kshetrādbhūta-lakṣhaṇa.
11. Dina-śuddhi-gṛiha-niveśa-gṛiha-praveśa-vivāha-muhūrta-lakṣhaṇa.
12. Gochara-dina-rātri-māna-svarodaya-koṭa-chakra-mātrikā-lakṣhaṇa.
13. Jyotiṣha-lakṣhaṇa.
14. Śakuna-lakṣhaṇa.

Six other works are ascribed to Maṇḍana :—

- I. Rūpa-maṇḍana.
- II. Vāstu-maṇḍana.
- III. Prāsāda-maṇḍana.
- IV. Āya-tattva.
- V. Vāstu-maṇjarī.
- VI. Vāstu-sāra.

VĀSTU-ŚĀSTRA-SAMARĀṄGANA-SŪTRADHĀRA—attributed to Bhojadeva—On architecture.

(Aufrecht, *ibid.* part I. p. 568).

VĀSTU-ŚĪROMAṆI—On architecture.

(Aufrecht, *ibid.* part I. p. 568).

There is another Ms. of the same title, attributed to Mahārāja Śyāmasāha Śaṅkara.

VĀSTU-SAMUCHCHAYA—On architecture.

(Aufrecht, *ibid.* part I. p. 568).

VĀSTU-SAMKHYĀ—On architecture, “an extract of Todarānanda, very rare, complete and incorrect.”

(Catalogue of Sanskrit Mss. in N. W. P., 1885, part IX, p. 56).

VĀSTU-SAMGRAHA—attributed to Viśva-karman—On architecture.

(Aufrecht, *ibid.* part I. p. 568).

VĀSTU-SAMGRAHAMU—contains 100 pages, written in Telugu character, and deals largely with astrological matters concerning architecture.

(Mackenzie collection, by Wilson, p. 171).

VĀSTU-SARVASVA—On architecture, comprises 16 pages.

(By Nanjunda Dikshita, published by V. Ramasvami Śāstralu and Sons, Madras, 1916).

VĀSTU-SĀRA—attributed to Sūtradhāra Maṇḍana—with a Gujarati commentary (Ahmedabad, 1878), it deals largely with astrological matters concerning architecture. There is also another Ms. of same title.

(Aufrecht, *ibid.* part I. p. 569).

VĀSTU-SĀRAṆI—by Mātri Prasāda Pāṇḍe, Benares, 1909—this is a manual of astrological details in connection with the construction of a house, compiled from the following treatises :

- I. Grāma-nirṇaya, of Nārāyaṇa.
- II. Rāṣi-prakāra, of Garga.
- III. Daśa-prakāra, of Vasishṭha.
- IV. Dik-sādhana, of Bhāskara.
- V. Sthala-śubhāśubha-kathana, of Nārāyaṇa.
- VI. Vāstu-pradīpa.
- VII. Rāhu-mukha, by Rāma.
- VIII. Viśvakarmā.
- IX. Piṇḍa-prakāra, by Gopirāja.
- X. Nārada.
- XI. Dhruvādi-shoḍaśa-gehāni, by Gaṇapati.
- XII. Gṛihāraṁbha, by Śrīpati.
- XIII. Vāstu-ratna-pradīpa.
- XIV. Dikshu-vṛikshāropana, by Gaṇapati.

VĀSTU-SĀRA-SARVASVA-SAMGRAHA—(Bangalore, 1884) with
a Canarese commentary—A compilation on architecture.

VIMĀNA-LAKSHAṆA—On architecture.

(In possession of Archaka Yogānanda Bhaṭṭa
of Melkoṭa ; Oppert's list of Sanskrit Mss.
ibid. vol. II. p. 266).

VIŚVAKARMA-MATA —quoted by Hemādri in Pariśeṣha-khaṇḍa, 2,
817, 825, 827, 828 (Aufrecht, ibid. part II, p. 138).

There is another treatise ascribed to Viśvakarman (Rajendralala
Mitra's Notices of Sanskrit Mss., Calcutta, 1871, vol. II., no. 731,
p. 142), fol. 63, English paper $9\frac{3}{4} \times 7\frac{1}{2}$ ", copied 1872.

"None of the Mss. examined by Mr. Burnell is perfect or even
tolerably correct."

It is a treatise on the manual arts attributed to Viśvakarmā, the
divine architect, but, apparently a compilation ; it is written
in the Tantric style, having Śiva for its narrator. The Ms. has
been copied for Dr. Mitra from old codex in the Halakānāḍa
character in the Library of the Rāja of Tanjore. The contents
are classified under the following seventeen chapters :

1. Viśvakarmotpattiḥ, karma-viśeṣha-bhedaṇa vyava-
hṛita-takshaka-varddhakyādi-śabda-vyutpatti.
2. Satyādi-yuga-jāta-naroḥchatā-pramāṇam, yajñīya-
kāshṭhena-prastareṇa vā deva-pratimā-nirmāṇe
mānādi.
3. Takshakasya garbhādhānādi-saṃskāra-kathanam,
garbhotpatti-kathanādi.
4. Śiva-līṅgādi-pratishṭhārtham sabhā-nirmāṇādi.
5. Gṛaha-pratimā-nirmāṇa-pramāṇam, līṅga-pīṭha-nirmā-
ṇa-pramāṇādi.
6. Ratha-nirmāṇa-vidhi-kathanam.
7. Ratha-pratishṭhā-vidhi.
8. Brāhmī-Māheśvaryaḍinām sva-rūpādi-varṇādi.
9. Yājñopavīta-lakṣhaṇa.

10. Suvarṇa-rajata-mauñjyādi-nirmita-yajñopavīta-kathanam, dig-bhedena deva-sthāpana-prakārādi, meru-dakṣhiṇa-sthita-hema-śilā-kathanādi.
11. Lakṣmī-Brāhmī-Māheśvaryaḍi-devīndrādi-dik-pālagrahādi-mūrti-nirmāṇa-prakāra.
- 12-13. Mukuṭa-kirīṭa-jaṭa-mukuṭādi-nirmāṇa-prakārādi.
14. Sthāvarāsthāvara-simbhāsana-nirmāṇa-prakārādi, punar viśeṣeṇa kirīṭa-lalāṭa-paṭṭikādi-nirmāṇa-prakāra, Devatāyā mandirasya jirṇoddhāra-prakāra.
15. Liṅga-mūrti-mandira-dvārādi-kathana.
16. Pratimā-mūrti-mandira-dvārādi-kathana.
17. Vighneśa-mūrti-mandirādi-nirmāṇādi-vidhi.

VIŚVAKARMĀ-JÑĀNA—edited by Kṛishna Śāṅkara Śāstri, the real author is not known—This pamphlet treats largely of ritualistic matters, such as the sacrifices, etc., to Viśvakarman.

VIŚVAKARMĀ-PURĀṆA—The title here adopted is that given to the volume on the flyleaf. No colophon of any kind is met with on the Ms. It is very incorrect and illegible. It has a Telugu commentary equally unintelligible. It deals with architectural matters.

(Egg. Ms. 3153, p. 2614 ; Oppert's list of Sanskrit Mss. *ibid.* vol. I. p. 480).

VIŚVAKARMĀ-PRAKĀŚA—(Egg. Ms. p. 112a) also called Vāstu-śāstra—it gives a course of directions in thirteen chapters, on the building of houses, the making of roads, tanks, etc., and the rites observed on such occasions, purporting to be founded on the revelation of Viśvakarman, still further traced back successively to Bṛihadratha, Parāśara, and Śambhu.

The following editions of it are published :—

- I. This is published in the Śrīvenkaṭeśvara Press, Bombay, by Khemarāja Śrī Krishnadāsa, in Samvat 1952, Śaka 1817.

- II. This is published without any commentary at Benares, in 1888.
- III. This is a translation of *Pālārānavilāsa* into *Ehāshā*, by Mukula Śaktidhara Śarmā, Lucknow, 1896. The topics treated of in the thirteen chapters are the following :—
1. Maṅgalācharaṇa.
 2. Vāstu-purushotpatti-varṇana-pūrvakam pūjanādika.
 3. Bhūmi-lakṣhaṇam phalam cha.
 4. Gṛiha-praveśa-samaye śakuna-phala.
 5. Khanana-vidhi.
 6. Svapna-vidhi.
 7. Bhūmi-phala.
 8. Gṛihārambhe samaya-śuddhi.
 9. Dhvajādyāya-phalāni.
 10. Āya-vyayāmsādīnām phalāni.
 11. Gṛiha-madhye devādīnām sthāpana-nirṇaya.
 12. Dhruvādi-gṛiha-bheda.
 13. Dvāra-mānāni.
 14. Stambha-pramāṇāni.
 15. Gṛihānām śālā-nirṇaya.
 16. Gṛihārambha-kāla-nirṇaya.
 17. Gṛihārambhe lagna-kunḍalishṭha-graha-phalāni.
 18. Śayyā-mandira-bhuvana-śudhārādi-gṛihānām lakṣha-
nāni.
 19. Pāduka-upānaha-mañchādīnām māna-lakṣhaṇa.
 20. Śaṅku-śilā-nyāsa-nirṇaya.
 21. Vāstu-deha-lakṣhaṇam pūjanam bali-dānam cha.
 22. Śilā-nyāsa (cf. 20 above).
 23. Prāsāda-vidhāna.
 24. Śilpa-nyāsa.
 25. Prāsāda-nirṇaya.
 26. Piṭhikā-lakṣhaṇa.
 27. Maṇḍapa-lakṣhaṇa.

28. Dvāra-lakṣhaṇa.
29. Vāpī-kūpa-tadāgodyāna-kriyā.
30. Dāru-chhedana-vidhi.
31. Gṛiha-praveśa-nirṇaya.
32. Gṛiha-praveśa-kāla-śuddhi.
33. Śayyāsana-dolikādīnām lakṣhaṇa.
34. Praveśa-kalaśa-chakrādi-vāstu-śānti.
35. Durga-nirṇaya.
36. Salya-jñānaṁ śalyoddhāra.
37. Nāgara-sambandhi-rāja-gṛihādīnām nirṇaya.

VIŚVAKARMĀ-SAMPRAḌĀYA—On architecture, dealing specially with a mythological account of the race of architects descended from Viśvakarman.

(Egg. Mss. iv. 3151, 2680).

VIŚVAKARMĪYA-ŚĪLPA-ŚĀSTRA—On architecture and cognate arts

(Oriental Mss. Library, Madras, Catalogue, vol. xxii. no. 13057, p. 8775, written on 100 pages of palm-leaf 11" × 1½"; copied by one Niṭṭa Sūrappa on Saturday, the 5th day of the bright fortnight of the Āśvija month in the year Jaya).

The author acknowledges his debt to Brahmā, Indra, Maya, Bhārgava, Āṅgīrasa, Dhruvā, Gautama, Gārgeya, Manu, Vyāsa and Bhṛigu. He also cites from Agastya.

The colophon runs thus—Viśvakarma-śāstre Viśvakarma-mate, etc.

VIŚVA-VIDYĀBHARAṆA—attributed to Basavāchārya—"This is a treatise on the duties of artisans especially members of carpenter (Rathakāra) caste. Its scope is limited to the religious duties of the Rathakāra, who claims Viśvakarma, Viśvarūpa, and Tvastṛi as his divine guardians. It consists largely of quotations from the Purāṇas, the Epics, the Sūtras, and other works. Of other authorities may be mentioned Rudradatta's

commentary on the Āpastamba Sūtra, the Shad-guru Bhāshya on the Āśvalāyana-Samānukrama-maṇikā, the Vidyāranya, and the Sarasvatī-vilāsa with the commentary of Vijñāneśvara."

(Egg. Mss. v. 3151, 2680; Aufrecht, *ibid.* part II. p. 138).

VEDĀNTA-SĀRA—by Gārlapata Lakshaṇāchārya—it contains 79 pages, has a Telugu commentary, and treats of the size of images, the proper time for commencing to build, and similar subjects.

(Egg. Mss. II. 3151, 2680).

VAIKHĀNASA—On architecture.

(Aufrecht, *ibid.* part I. p. 610).

VAIKHĀNASĀGAMA—see under Āgamas.

Ś

ŚĀSTRA-JALADHI-RATNA—by Hari Prasāda—On architecture.

(Aufrecht, *ibid.* part I. p. 644).

ŚILPA-KALĀ-DĪPAKA—On architecture.

(Aufrecht, *ibid.* part I. p. 647).

ŚILPA-GRANTHA—by Bhuvanadeva Āchārya (Egg. Mss. 3152, 1603 b, written in modern Deva-nāgarī). A short history of the work is given at the beginning. It is stated that God at the request of Aparājita reveals the theory of constructive art, from the creation of mundane egg to the erection of a town gate, and the measurements of banners, waterpots, and bells in sanctuaries.

It is almost identical to (1) Aparājita-prichchhā by Bhava (? Bhuvana) deva, mentioned in Dr. Bhandarkar's Report (1883-1884, p. 276), and to (2) Aparājita-vāstu-śāstra ascribed to Viśva-karman, mentioned in Dr. Bühler's Catalogue of Gujarat Mss. (IV. p. 276).

ŚILPA-DĪPAKA—by Gaṅgādhara, (B. H. Catalogue. 15, G. 14, 14, B, 16)—On architecture, printed by Mahadeo Ramchandra; second edition in 1908, with diagrams of instruments and houses, etc.

ŚILPA-NIGHAṆṬU—by Aghore Śāstrī—On architecture.

(Classified Catalogue of Sanskrit works in the
Sarasvati Bhāṇḍāra Library of Mysore,
class XIX, no. 533).

ŚILPA-LEKHA—On architecture, according to Rāya-mukuta quoted by Sarvadhara.

(Aufrecht, *ibid.* part I. 647).

ŚILPA-ŚĀSTRA—(Egg. Mss. 3148, 3012), ascribed to both Kāśyapa and Āgastya—contains 276 foll. of which 1-72 marked at the top 'Śilpa Śāstra'; 73-150, 251-276, 'Śilpa-Śāstram Kāśyapeyam', and 151-250 'Śilpa-Śāstram Āgastyam'. This is apparently a combination of two separate works, of Kāśyapa and Āgastya.

One copy was transcribed (for C. P. Brown) from a Telugu Ms. at Musalipatam in 1832. It consists of extracts from various works on idols, shrines, etc., as stated in the following chapters:

1. Anuśumāna bhede kāśyape parivāra-lakṣhaṇa-paṭala.
2. Umāskanda-sahita-lakṣhaṇa-paṭala.
3. Chandra-śekhara-mūrti-paṭala.
4. Dakṣiṇā-mūrti-lakṣhaṇa.
5. Kāla-mūrti.
6. Liṅgodbhava-lakṣhaṇa.
7. Nṛitta-mūrti.
8. Gaṅgādhara-mūrti.
9. Tri-purāntaka-mūrti.
10. Kalyāṇa mūrti.
11. Ardha-nārīśvara-mūrti.
12. Gaja-bhāra-mūrti.
13. Pāsupata-mūrti.

14. Bhakta-lakshṇa.

15. Bhū-māna-paṭala.

16. Grāmādi-lakshṇa.

Foll.

151. Ity-āgastye sakalādhikāre mānasa-grāhya-viśeshānām
prathamodhyāya.

181. Iti pañcha-viniśati-rūpa-bheda.

251. Ity-aṁśumāna-bhede kāśyape tāla-bheda-paṭala.

266. Kāśyape uttama-daśatāla-paṭala.

274. J(G)aurī-lakshṇa-paṭala, adhama-daśa tāla-pra-
māṇa.

This chapter is incomplete ; the work terminates abruptly at the end of the 14th verse.

In the Oriental Mss. Library, Madras, there are more than a dozen Mss. bearing the title “Śilpa-śāstra” (Catalogue, vol. XXII. nos. 13046, 13047, 13048-13056, 13057). Of these two (nos. 13046, 13047) are attributed to Agastya, and one (no. 13057) to Viśvakarman. The rest of them are apparently compilations, as they are not ascribed to any author and contain frequent quotations from authorities like Kāśyapa, Mayamata, Viśva-karman, and Agastya.

There is another Ms. bearing a slightly different title, ‘Śilpa’ attributed to Viśvakarman. The details of this will be found under Viśvakarman.

There are four other Mss. bearing the title ‘Śilpa-śāstra’ but containing no information regarding their authors. They are mentioned in the descriptive catalogue of the Mackenzie collection by H. H. Wilson (nos. 4—7) :—

No. 4—deals with the construction of temples and images.

No. 5—deals with the construction of ornamental gateways.

No. 6—deals with the construction of images.

No. 7—deals with the construction of images and ornamental work in gold and silver.

There is yet another Ms. bearing the title 'Śilpa-śāstra'. It is attributed to Kāśyapa. It deals with the structure of Śaiva temples. (See the Catalogue Raisonné of Oriental Mss. in the Library of the late College of Fort St. George, by Taylor, vol. I. no. 1585, p. 314).

Another work bears a slightly different title, 'Śilpa-śāstra-bhūshālaya.' (See the classified catalogue of Sanskrit works in the Śarasvatī Bhaṇḍāra Library of Mysore, class XIX, no. 533).

A 'Śilpa-śāstra' by Myen (Maya) is also extant. (See Ind. Ant. vol. V. pp. 230, 293).

Another 'Śilpa-śāstra' containing no information regarding its author is mentioned. (See the 'List of Sanskrit Mss. in Private Libraries of South India, by Oppert, vol. II. no. 4187, p. 267).

ŚILPA-ŚĀSTRA-SĀRA-SAMGRAHA—compiled by a son of one Śivanārāyaṇa—consists of extracts from ancient (prāchīna) works on architecture, and was compiled in the Śaka era 1820.

The verses describing the Bhū-lakṣhaṇa (examination of soil) are same as those given in the Śilpa-dīpaka by Gaṅgādhara with a Gujarati translation by Kalyāṇadāsa.

ŚILPA-SARVASVA-SAMGRAHA—A compilation on architecture. (Aufrecht, *ibid.* part I. p. 647).

ŚILPA-SAMGRAHA—(a large Ms. covering 429 pages of 25 lines to a page of paper $13\frac{1}{4} \times 8''$)—It deals with the construction of temples and images. It is a compilation from various sources notably Mānasara, Mayamata, Viśvakarman, Agastya, Kāśyapa, Paulastya, Nārada, Bhṛigu, Śārasvata, Dīpti-sāra, Viśvasāra, Chitrasāra, Chitra-jñāna, Kapiñjala-sāṃhita, Brahma-yāmala, Chandra-jñāna, Manohalya, Kaumudī, Nārāyaṇa and others.

ŚILPA-SĀRA—(an incomplete Ms. in the Oriental Mss. Library, Madras, Catalogue vol. XXII. no. 13059, p. 877), containing no information regarding its author—comprises 76 pages and deals with the descriptive features (dhyānas) of gods and goddesses, apparently intended to guide the artist in making images.

ŚILPĀRTHA-ŚĀSTRA—On architecture.

(Oppert's List of Sanskrit Mss. in Private Libraries of South India, *ibid.*

vol. I. no. 248, p. 26).

ŚILPĪ-ŚĀSTRA—(Egg. Mss. 3149, 2578b)—covers 71 pages; the title is written on the fly-leaf in Telugu and Marathi, with 'Vaustoo' (Vāstu-śāstra) added underneath. It is a treatise on architecture, with a Telugu commentary.

This manuscript is preceded in the same volume by two sections of the Nāgara-khaṇḍa of the Skanda-purāṇa, viz., Viśvakarmopākhyāna, and Viśvakarma-vaiṁśānuvarṇana.

SUKRA-NĪTĪ—(ed. Jivānanda Vidyāsāgara)—deals with architecture, and sculpture (in chapter IV, sections 4, 6) and refers to the following matters :—

1. Deva-mandirādi-nirmāṇa-vyavasthā.
2. Pratimā-nirmāṇa-vyavasthā.
3. Mūrtinām vāhana-vyavasthā.
4. Gaṇapati-mūrti-vyavasthā.
5. Satī (Śakti)-mūrti-vyavasthā.
6. Bāla-mūrti-vyavasthā.
7. Sapta-tālādi-mūrti-bhāvasya nirmāṇa-vyavasthā.
8. Paiśācī-mūrti-vyavasthā.
9. Bhagna-pratimā-sthāpana-vyavasthā.
10. Utsava-vyāpāra-vyavasthā.

Section 6 :

11. Durga-nirmāṇa (construction of forts etc).

There are frequent casual references to both architecture and sculpture in other portions of the treatise also.

ŚULVA-SŪTRAS—Refers to very important architectural matters :—

The rules for the size of the various Vedis, the shape and the variations of the Agni, etc., are given in the Brāhmaṇas long before they are embodied in the Kalpa-sūtras of which the Śulva-Sūtras are but portions. But the explanations of the manner

in which the manifold measurements and transformation had to be managed are not clear in the Brāhmaṇas.

Śulva-sūtra is the name given to those portions or supplements of the Kalpa-sūtras, which treat of the measurement and construction of the different vedis or altars, the word 'sūtra' referring to the cords which were employed for these measurements. But in the Sūtras themselves the word 'rajju' is used to express a chord and not the 'sūtra'. A Śulva Adhyāya or Praśna or Śulva-parīśiṣṭa belongs to all Kalpa-sūtras.

Among the treatises dealing with the measurement, etc., of the Vedis, the two most important are the Śulva-sūtras of Baudhāyana and of Āpastamba. Two smaller treatises, a Mānava Śulva-sūtra and a Maitrāyaṇīya Śulva-sūtra bear the stamp of later times, compared with the works of Baudhāyana and Āpastamba, which are entitled to the first place by a clearer and more extensive treatment of the topics in question. The literature of the white Yajur-veda possesses a Śulva-parīśiṣṭa, ascribed to Kātyāyana, and Dr. Thibaut rightly thinks that there is not a sufficient reason for doubting that it was really composed by the author of the Kalpa-sūtra.

“The Śulva-sūtras begin with general rules for measuring. In the next place they describe how to fix the right places for the sacred fires, and how to measure out the Vedis of the different sacrifices, the Samiki-vedi, the Paitriki-vedi, and so on. The remainder of the Sūtras contains the detailed description of the construction of the 'Agni,' the large altar built of bricks, which was required at the great Soma sacrifices.”

The construction of altars, wherefrom seems to have developed the Chaityas, Dagobas, Temples, etc., was probably the beginning of ecclesiastical architecture in India. The architectural details of these altars are interesting.

“The altar could be constructed in different shapes, the earliest enumeration of which is found in the Taittirīya-saṁhitā



(v. 4-11). Following this enumeration Baudhāyana and Āpastamba furnish us with full particulars about the shape of all these different 'chitis' and the bricks which were employed for their construction."

"Everyone of these altars ¹ was constructed out of five layers of bricks, which reached together to the height of the knee; for some cases 10 or 15 layers and a correspondingly increased height of the altar were prescribed. Every layer in its turn was to consist of two hundred bricks, so that the whole Agni (altar) contained a thousand; the first, third and fifth layers were divided into two hundred parts in exactly the same manner; a different division was adopted for the second and the fourth, so that one brick was never lying upon another brick of the same size and form."

"The first altar covered an area of $7\frac{1}{2}$ purushas, that means $7\frac{1}{2}$ squares, the side of which was equal to a purusha, i.e., the height of a man with uplifted arms. On each subsequent occasion, the area was increased by one square purusha. Thus at the second construction of the altar one square purusha was

¹(1) Chatur-asra-śyenachit—so called because it resembles the form of a falcon and because the bricks out of which it is composed are all of a square shape.

(2) Kanka-chit—in the form of a heron (cf. Burnell, Cat. 29, of a Carrion Kite), is the same as Śyena-chit except the two additional feet.

(3) Alāja-chit—is the same as (2) except the additional wings.

(4) Prauga-chit—is an equilateral acute angular triangle; and the Ubhayataḥ Prauga-chit is made up of two such triangles joined with their bases.

(5) Ratha-chakra-chit—is in the form of a wheel, (a) a massive wheel without spokes, and (b) a wheel with sixteen spokes.

(6) Droṇa-chit—is like a vessel or tube, square or circular.

(7) Parichāyya-chit—has a circular outline and is equal to the Ratha-chakra-chit, differing in the arrangement of bricks which are to be placed in six concentric circles.

(8) Samubhya-chit—is circular in shape and made of loose earth and bricks.

(9) Kūrma-chit—resembles a tortoise and is of an angular or circular shape.

(Cf. J. A. S. B. 1875, part I, 'Śulva Sūtras' by G. Thibaut).

added to the $7\frac{1}{2}$ constituting the first chiti, and at the third construction two square purushas were added, and so on."

But the shape of the whole, the relative proportions of the single parts, had to remain unchanged. The area of every chiti whatever its shape might be, falcon, wheel, tortoise, etc., had to be equal to $7\frac{1}{2}$ square purushas. Thus squares had to be found which would equal to two or more given squares, or equal to the difference of two given squares, oblongs were turned into squares and squares into oblongs. Triangles were constructed equal to given squares or oblongs and so on. A circle had to be constructed, the area of which might equal as closely as possible that of a given square.

Diagrams of these altars are given in the Pandit (New series, June, 1876, no. 1, vol. I and IV, 1882; Old series, June, 1874, no. 97, vol. IX and X, May, 1876. See also Śulva Sūtra by G. Thibaut, PH.D., J. A. S. B., part I, 1875).

SH

SHAD-VIDIK-SAMDHĀNA—On architecture, chiefly deals with the finding out of the cardinal points which are necessary for the orientation of buildings.

(Oppert's list of Sanskrit Mss. *ibid.* vol. II. p. 200).

S

SAKALĀDHIKĀRA—attributed to Agastya—On sculpture.

(Aufrecht, *ibid.* part I. p. 683; Taylor, vol. I. p. 72).

SANAT-KUMĀRA-VĀSTU-ŚĀSTRA—contains a brief Telugu commentary. The last colophon run thus: iti Sanatkumāra-vāstuśāstre sarvādhikāras samāptaḥ.

(Egg. Mss. III. 3151, 2680; see also the List of Sanskrit Mss. in Private Libraries of South India by Oppert, vol. I. no. 8239, p. 580).

In the Oriental Mss. Library, Madras, there are nine incomplete manuscripts of this work (see vol. XXII, no. 13060-13068, p. 8780 f.). They deal with the following subjects :

1. Gṛiha-saṁsthāpana.
2. Nakshatra-graha-yoga-vidhi.
3. Graha-lagna-vidhi.
4. Taru-tantra-vidhi.
5. Bhū-parīkshā-vidhi.
6. Nakshatra-tithi-vāra-śuddhi.
7. Nakshatra-lagna-phala-dvāra-bandha-śubha-sthāna-nirṇaya.
8. Gṛiha-praveśa.

Sanat-kumāra acknowledges his debt to Brahman, Śakra, Yama, Bhārgava, Aṅgīrasa, Maya, Gautama, Garga, Manu, Vyāsa, Bhṛigu, Viśvakarman, and others (see no. 13060, p. 8781).

The same list is a little differently given in no. 13064, where Śakra is replaced by Chandra, and Maya is omitted. But in nos. 13062 and 13068, Śakra is not replaced by Chandra although Maya is omitted.

SARVA-VIHĀRĪYA-YANTRA—by Nārāyaṇa Dikshita—On architectural instruments, and machines.

(Aufrecht, *ibid.* part I. p. 702).

SANĠGRAHA-ŚĠROMAṆĠ—by Sarayu Prasad—as the title implies it is a compilation on architecture and sculpture largely from Vasishṭha, Nārada, Varāha, Vāstu-pradīpa, Viśvakarman, Māṇḍavya, Maya-śāstra, Samarāṅgaṇa, Sūtradhāra, Sārṅgadhara and others.

SĀRASVATĪYA-ŚĠLPA-ŚĀSTRĀ—On architecture.

(Aufrecht, *ibid.* part I. p. 714).

SUPRABHEDĀGAMA—see under Āgamas.

SKANDA-PURĀṆA—see under Purāṇas.

STHALA-ŚUBHĀŚUBHA-KATHANA—by Nārāyaṇa—On architecture.

(Cf. Vāstu-sāraṇi).

H

HASTA-PRAMĀṆA—attributed to Viśvakarman—On architectural measures.

(Cf. Vāstu-sāraṇi).

APPENDIX II

A LIST OF HISTORICAL ARCHITECTS WITH SHORT NOTES ON THEIR WORKS.¹

A

ACHYUTA—An architect of A. D. 882-917.

“A man of Kāmboja descent, the son of Rāma, whose famous name is Achyuta, was here the overseer, he who is an image of Dhanvatri, an incarnation of the quintessence of learning, a friend of the virtuous, and a bee on the lotus of the heart of his master.”

“As Dhanvatari”, adds Dr. Bühler, “is the Indian Asklepios, the statement that Achyuta was his image, may mean that he was a Vaidya by caste, or that he was a doctor as well as architect.”

(Pehoa Prasasti of the reign of Mahendrapala
v. 23, Ep. Ind. vol. I. p. 250, footnote 40).

According to Vitruvius (Book I, chap. I, Transl. by Gwilt, pp. 3, 4) the architect “should be a good writer, a skilful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences both of law and physic, nor of the motions, laws and relations of each other of heavenly bodies.” But these do not include medicine.

ANAKOJA—Son of the brazier Mārāla, of A. D. 1395.

Mindoja of Patana made, together with his brother Kaloja, a pillar (kambha) of bell metal (weight specified) for a lamp.

(Ep. Carant. vol. v. part 1, Belur Taluq,
no. 61, Transl. p. 61, Roman text, p. 135).

Ā

ĀSALA—An Architect (A.D. 1215, V. S. 1272) who constructed the step-well.

(Manglana stone Inscript. line 13, Ind. Ant.
vol. XLI. pp. 11 ; 86, line 9).

¹ This list does not include the mere Stone Masons or Engravers of Inscriptions, nor those architects who are mentioned in treatises less historical than the Epigraphical records.

ĀHUKA—An architect who built the Śiva temple (A. D. 804).

(The first Praśasti of Baijnath, v. 35, Ep. Ind. vol. I. p. 107).

I

IDAMORAKA (INDRAMAYŪRA)-ĀCHĀRYA—Sthapati or architect the guru of the sculptor Naṭaka (Nartaka) who made the image of the cobra on the slab on which the inscription is incised.

(Banawasi Prakrit Inscript. line 2 f., Ind. Ant. vol. XIV. p. 334, notes 20, 23).

IMDARĀKA—Sūtradhāra or the carpenter who assisted the chief architect Pāhiṇi, the builder of the Maṇḍapa, Akshasama, and Damā of the temple of Bhīmeśvara built with stones and bricks.

(The Chahamanas of Marwar, no. XIII, Sāṇḍe-rāv stone Inscript. of Kelhana-deva, line 2 f., Ep. Ind. vol. XI. p. 48).

O

OḍEYAPPA—An architect (A. D. 1386).

“This pillar (dīpamāle kambha) was made by Āchāri Ponnappille’s son Oḍeyappa.”

(Ep. Carnat. vol. IX. Devanhalli Taluq, no. 40, Transl. p. 78).

K

KALLAYYA—An architect, son of Kalloja of Bānūr, by whom “the work of the (bhoga-) maṇḍapa and the writing of this Śāsana were done.” A. D. 1521.

(Ep. Carnat. vol. VI. Kadur Taluq, no. 91, Transl. p. 16).

KAMAU—The architect (śilpī), son of Visadru, who built ‘the fifth octagonal pillar’ on the face of which the inscription is recorded.

(Sharqi Arch of Jaunpur, Inscript. no. XXVII, Arch. Surv. new Imp. series, vol. I. p. 51).

KĀMA-DEVA—Of Śilāpaṭṭa varṇa (Śilāwaṭ caste, masons), an architect, appointed by a Muhammadan ruler Jallāla as one of the three architects to build a gomaṭha, a garden, and a step-well in the town of Baṭihaḍim.

(Batihagarh stone Inscript. v. 12, Ep. Ind. vol. XII. p. 46).

KĀLI-DĀSI—A sculptor (A. D. 1140).

“For Pratāpa-Hosaḷa-Narasimha-Deva’s sculptor Kedāroja, the sculptor Kālidāsi, champion over the proud, a thunderbolt to the rock (giri), titled (i.e., very eminent) sculptor, made the makara-toraṇa (or carved head-piece for the lintel).”

(Ep. Carnat. vol. v. part 1, Supplement, Belur Taluq, no. 239, Transl. p. 275).

See also references under Ballaṇṇa.

KĀLAKOJA—Son of the brazier Mārāla-Mindoja of Paṭaṇa, made together with his brother Anakoja a pillar (kambha) of bell metal (weight specified) for a lamp (A. D. 1395).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 61, Transl. p. 59, Roman text, p. 135).

KEṆCHA-MALLIVANṆA—The sculptor of the image no. 32, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 47, Roman text, p. 125, Transl. p. 55).

KEṬĀNA—A sculptor (see under Ballaṇṇa).

KEDAROJA—A sculptor (see under Ballaṇṇa).

KEDĀROJA—A sculptor of Hoysala Narasimha-Deva (A. D. 1140).

(Ep. Carnat. vol. v. part 1, Supplement, Belur Taluq, no. 239, Transl. p. 275).

KUMĀRAM-ĀCHĀRI—The sculptor of the image no. 12, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq. no. 40, Roman text, p. 124. Transl. p. 55).

G

GAṄGĀCHĀRI—An architect (A. D. 966).

“The work of this temple was done by Gaṅgāchāri.”

(Ep. Carnat. vol. ix. Magadi Taluq, no. 75,
Roman text, p. 74, Transl. p. 60).

GAṆṬEMADANA-BASAVANA—An architect (A. D. 1539).

“Those who did the work (Devāmbudhi tank): Gaṇṭemadana-Basavana made the pillars, Komāraiya the ornamental work, the stone-Veḍḍa Chenne-Royi built the stones of the embankment.”

(Ep. Carnat. vol. xii. Tumkur Taluq, no. 24,
Transl. p 8, para 2).

(ŚRĪ)GUNDAN—An architect, who built the temple of the (present) god Virūpāksha, originally of Lokeśvara, as mentioned in the inscription for Loka-mahādevī, the Queen-consort of the Western Chalukya king Vikramāditya, the second.

He is called ‘Sūtradhārī’ (one who supports the cause is the sūtradhāra or carpenter, and the sūtradhārī is the guru or priest of the carpenter). He is again called the Tribhuvanāchārya and also the Sarva-siddhi-Āchārya.

(Sanskrit and Old Canares Inscript. no. 99, also
nos. 100, 101, and 115, Ind. Ant. vol. x.
pp. 164, 163, 165, 166, 170-171).

CH

CHANḌI-ŚIVA—The architect of the Harsha temple, “the famed son of Virabhadra, omniscient, like Viśvakarman, in the art (or science) of building houses (Vāstuvidyā)....He built this delightful house of Śaṅkara with its chapels (maṇḍapa), the beautiful porch (toraṇa) which contains all the gods, like a portion of heaven made by the Creator himself.”

“In his account of the ruins of this temple, Mr. Dean speaks of a doorway relieved by an architrave of the most elaborate sculpture, divided into twelve compartments, in each of which a group from the Hindu Pantheon occupies a place.”

(Harsha stone Inscript. v. 43, 44. Ep. Ind.
vol. II. pp. 123, 124, 128, note 72).

CHĀVANA—A son of Dāsoja, sculptor of the images, nos. 6, 11, 27, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, nos. 35, 39, 45, Roman text, pp. 124, 125, Transl. p. 55).

CHIKA-HAMPA—The sculptor of the image no. 3, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 33, Roman text, p. 123, Transl. p. 55).

(ŚRĪ)-CHENĠAMMA—A sculptor who “made this image” (pratimā).

(Sanskrit and Old Canarese Inscript. no. CIX, Ind. Ant. vol. x. p. 168, c. 1).

CHOLAJANA—The sculptor of the image no. 17, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 42, Roman text, p. 124, Transl. p. 55).

CHOUGA—A sculptor (see under Ballaṇṇa).

CHAUDEVA—A sculptor (see under Mallitamma).

CHH

CHHICHCHHA—An architect who built the temple of Pramathanātha, is called the Vijnāna-viśva-karttṛi-dharmadhāra-Sūtra-dhāra (A. D. 1116).

(Khajuraho Inscript. no. IV, v. 60, Ep. Ind. vol. I. p. 146).

J

JAKANĀCHĀRYA—The architect of the temple at Halibid.

Cf. “Jakanāchārya is the reputed architect of this magnificent building (Kait Isvara temple), but he is also credited with

having built all the temples, similar in style, throughout the district...A man of the same name is said to have built the temples at Madurā. Jakanāchārya was a prince who, having accidentally killed a Brāhmaṇ, employed twenty years of life, with the hope of washing away this great sin, in rebuilding temples between Kāśī and Rāmeśvara (Cape Comorin)—so says tradition."

(Ind. Ant. vol. I. p. 44, c. 2, para 2.)

JĀṄGAMAYA—An architect (A. D. 1538).

"Chennema-Nāyaka-aya had the Yelayūr gate built with proper pillars by the hand of Muta-Nāyaka's disciple Jaṅga-maya."

(Ep. Carnat. vol. XII. Kungāl Taluq, no. 20,
Transl. p. 35).

JĀHADA—The mason (Śilāvaṭa) who worked and shaped the stones for the step-well built by the architect Āsala (A.D. 1215).

(Manglan stone Inscript. lines 13-14, Ind. Ant.
vol. XLI. pp. 88, 86, lines 9-10).

TH

ṬHODHUKA—The son of Sammana, was one of the architects who fashioned the very lofty temple of Śiva with the chisel, as well as the Maṇḍapa (A.D. 804).

(The first Praśasti of Baijnath, v. 36, 37,
Ep. Ind. vol. I. pp. 107, 111).

N

ṆATAKA—(Nartaka)—An architect and sculptor, who made the cobra (nāga) on the slab on which the inscription is incised; the pupil of Āchārya (Sthapati) Idamoraka (Indramayūra).

(Banawasi Prakrit Inscript. line 2 f., Ind. Ant.
vol. XIV. p. 334, notes 20, 23).

ṆAṆṆAKA—A son of Kṛishṇa, most qualified architect of the temple of Śiva (Malava era 795, A. D. 738).

(Inscription from the Mahadeva temple, v. 29, 30, 161, Ind. Ant. vol. XIII. pp. 165, 163).

T

TURAVĀŚĀRI-KALIYUGA-MEYYAN—An architect (A.D. 1331).

“Another grant, by the same man, of lands (specified) to Turavāśāri Kaliyuga-meyyan, who built the temple.”

(Ep. Carnat. vol. ix. Hoskote Taluq, no. 96, Transl. p. 99).

TH

THĀLŪ—An architect of the temple, an account of which is given in the Behal inscription of Singhana (A.D. 1222-3).

(Ep. Ind. vol. III. pp. 111, 113).

D

DĀSOJA--Of Balligrāma, sculptor of the images nos. 5, 7, 9 of the Belur temple (A.D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, nos. 24, 36, 37, Roman text, p. 124, Transl. p. 55).

DEMOJA—An architect who “made the frame of the eastern door” of the structure referred to in the inscription (A.D. 1240).

(Ep. Carnat. vol. v. part 1, Supplement, Belur Taluq, no. 241, Transl. p. 275).

DEVANĀGA—“Crest jewel of sculptors, built the temple of Śiva.”

(Ratnapura Inscript. of Prithvīdeva, v. 29, Ep. Ind. vol. I. pp. 49, 52).

DEVĀDITYA—“ The son of Āhlādana who (became) the firm (? professional, permanent, ‘sthira’) architect of the Vaidyēsa, is famous among the first rank of masons.”

(Inscrip. from Dabhoi, v. 111, 112, Ep. Ind.
vol. I. pp. 31, 24).

DEVOJA—A sculptor (see under Ballaṇṇa).

N

NAÑJAYA—A sculptor (see under Mallitamma).

NARA-ŚOBHA—An architect (7th or 8 century A.D.).

Jambu-dvipāntare kaścit vāstu-prāsāda-taḍgataḥ |

Nara-śobha-samo vidvān na bhūto na bhaviṣyati ||

“ There has not been, and there shall not be, in Jambu-dvīpa (India) any wise man, proficient in (the art of building) houses and temples, equal to Nara-śobha.”

(Sanskrit & Old Canarese Inscrip. no. LXI,
Ind. Ant. vol. IX. p. 74).

NAMDIKA—An architect.

Cf. Veyikā (Nan̐ḍikena kataṁ—the rail (the gift of:.....Koṭi) was made by Nan̐dika.

(Karle Cave Inscrip. no. 18, Ep. Ind. vol. VII.
p. 64).

NĀGĪ-DEVA—A sculptor.

Cf. “ This Śāsana of King Harihar was engraved by his orders by the carpenter Śāsanāchārya Nāgīdeva, the sculptor.”

(Ep. Carnat. vol. VIII. part 1, Tirthahalli
Taluq, no. 201, Transl. p. 208, last para).

NĀGOJA—Of Gadugu, the sculptor of the image no. 37 of the Belur temple (A.D. 1120).

(Ep. Carnat. vol. V. part 1, Belur Taluq,
no. 51, Roman text, p. 125, Transl. p. 55).

NĀYAKA—"The high minded son of Āsika, who is at the head of the masons, came from Suśarman's town, was one of the architects who "fashioned the very lofty temple of Śiva with the chisel, as well as the Maṇḍapa" (A. D. 804).

(The first Praśasti of Baijnath, v. 36, 37, Ep. Ind. vol. I. pp. 107, 111).

P

PAṬUMĀN—Carpenter (Sūtradhāra), son of Vīśaiḥva, probably the builder of the gate where "on a stone near the first niche on the south side" the inscription is found.

(Sharqi Arch. of Jaunpur, Inscip. no. XIII, Arch. Surv. new Imp. series, vol. I. p. 39).

PADARI-MALLOJA—The sculptor of the image no. 21 of the Belur temple (A.D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 43, Roman text, p. 125, Transl. p. 55).

PADU-MANṆA—A sculptor (see under Mallitamma).

PADUMAYA—A sculptor (see under Mallitamma).

PADUMAVI—An architect (Sūtra-dhāra), son of Sai-Sūtradhāra, who constructed the door, "of the right jamb" of which the inscription is written (A.D. 1407).

(Sharqi Arch. of Jaunpur, Inscip. no. xv, Arch. Surv. new Imp. series, vol. I. p. 40).

PĀKA—An architect.

"Hail! The house of the temple of (the god) Śrī-Vijayeśvara. Pāka (was) the fashioner of the ornamentation (alaṁkāra-nirmāṇa-kāra) of these two pillars of Mātibhodamma."

(Sanskrit & Old Canarese Inscip. no. cxii, Ind. Ant. vol. x. p. 170, c. 1).

PĀHIṆI—Son of the Sūtradhāra Mahadūa and his wife Jasadevī, the architect who constructed the Maṇḍapa, Akshāsāma, and Ḍamā of the temple of Bhīmeśvara with stones and bricks.

He was assisted by the Sūtradhāra Mahidarā and Imḍarāka.

(The Chahamanas of Marwar, no. XIII,
Sāṇḍarav stone Inscript. of Kelhanadeva,
line 2, Ep. Ind. vol. XI. p. 48).

PĪTHE—"The architect who knows the rules of Viśvakarman (the architect of the gods, also means one who knows how to execute every kind of work), planned, designed and executed all the buildings, the temple of Śiva together with that cloister (maṭha) with wonderful floors (bhūmika), the hall of study (vyākhyāna-sālā), and laid out that long line of gardens in two rows (adjoining) Śaṁbhu's temple," (A.D. 1155-6).

(Bhera-ghat Inscript. of Alhanadevi, v. 36, 27,
18, Ep. Ind. vol. II. pp. 13, 17, 9).

PAISSAṆANARA-BĪRA—The sculptor of the image no. 16, of the Belur temple (A.D. 1120).

(Ep. Carnat, vol. v. part 1, Belur Taluq,
no. 41, Roman text, p. 124, Transl. p. 35).

B

BAMAYA—A sculptor (see under Mallitamma).

BALUGA—A sculptor (see under Mallitamma).

BALEYA—A sculptor (see under Mallitamma).

BALLAṆṆA—The inscription (Belur Taluq, no. 98, Roman text, p. 165, Transl. p. 71) informs us that a shrine of the goddess Nimbajā was set up in the temple in 1261. The sculptors who executed the marvellous statues and figures on the outer walls of this temple especially on the western side, have not given their names, except here and there, the following are the only ones (Ep. Carnat. vol. v. part 1, Introduction, p. xxxviii):—Ballanna, Bochana, Chauga, Devoja, Harisha of Oḍeyagiri, Harisha of Tanagundur, Kālidāsi, Kedāroja, Ketāna, Mābalaki, Māchanna, Maṇibālaki, Masa, son of Kanimoja, and Revoja.

BIKKAHAPPĀ—The sculptor of the image no. 36, of the Belur temple (A. D. 1120).

(Ep. Carnat, vol. v. part 1, Belur Taluq, no. 50,
Roman text, p. 125, Transl. p. 55).

BĪRANAVA—The sculptor of the image no. 22, of the Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 44,
Roman text, p. 125, Transl. p. 55).

BOCHANA—A sculptor (see under Ballaṇṇa).

BH

BHŪTA-PĀLA—An architect.

Cf: This “rock-mansion (selaghara), the most excellent one in Jambu-dvīpa, has been completed by the seṭṭhi Bhūtapāla from Vaijayanti.”

(Karle Cave Inscript. no. 1, Ep. Ind. vol. VII.
pp. 48, 49).

BHOJŪKA—Of Silāpaṭṭa-vaiṇśa (Silawaṭ caste, who are masons and found in the neighbourhood of Damoh), a Sūtradhāra (carpenter) appointed by a Muhammadan ruler Jallāla as one of three architects to build a Gomāṭha, a garden, and a step-well in the town of Baṭihaḍim.

(Batihagarh stone Inscript. v. 12, Ep. Ind.
vol. XII. p. 46).

M

MAṆI-BALAKI—A sculptor (see under Ballaṇṇa).

MADANA—“A scion of (the race of) Viśvakarman (? of the Brāhmaṇa caste, vipra), the builder of the wall of (glorious) Vaidyeśa, of the extensive temple, of the gates, of the wings, of the foundations.”

(Inscript. from Dabhoi, v. 111, 112, Ep. Ind.
vol. I. pp. 31, 24).

MANA—An architect, son of Vijala and grandson of Viśāla ; he is stated to have built, being assisted by his followers, the famous temple of Śiva together with many palatial buildings having prominent towers (A. D. 1428-29).

Aneka-prāsādaiḥ parivṛitamati prāṁśu-kalaśaṁ girīśa-prāsādam
vyarachayad anūnair anucharaiḥ |

Manākhyo vikhyātaḥ sakala-guṇavān Vijala-sutaḥ sutaḥ śilpī jāto
guṇa-gaṇa-yuto Viśāla iti ||

Vijalasya sutaḥ śilpī Manākhyah sūtra-dhārakah |

(Chitragadh Inscrip. of Mokala of Mewad,
second part, v. 2, 3, Ep. Ind. vol. II. p. 421).

MANYUKA—An architect who built the Śiva temple (A. D. 804).

(The first Praśasti of Baijnath, v. 35, Ep. Ind.
vol. I. p. 107).

MAYINA—The sculptor of the image no. 31, of the Belur temple
(A. D. 1120).

(Ep. Carnat. vol. V. part I, Belur Taluq, no. 46,
Roman text, p. 125, Transl. p. 55).

MALAYA—A sculptor (see under Mallitamma).

MALI—A sculptor (see under Mallitamma).

MALLI-TAMMA—An architect (A. D. 1196).

“A newly discovered inscription on a rock at Śrāvaṇa-Belgola, mentions a sculptor named Bidigoja, with the honorary prefix Śrimart, somewhere about A. D. 900 (Mysore Archaeological Report, 1908-09, p. 15, para 60); and two other records at the same place, of the date unspecified, mention Chandrāditya and Nāga-varma as having carved Jinas, animals, and other figures for the Jains” (ibid. Report, 1912-13, p. 32).

“The earliest records of the Hoysala sculptors seem to be those on the Amṛiteśvara temple at Amṛitāpura, built in A. D. 1196. The 15 signatures comprise Mallitamma or Malitama, and Mali, each four times; and Padumaṇṇa, Baluga, Majaya, Subujaga, Padumaya, and Muhana, each once. The last named signs in Nāgarī character, an indication that he came from the north.”

“Report for 1913-1914, Plate II, contains illustrations of the work of seven sculptors: Masanitamma, Nañjaya, Chau-deya, Baleya, Lohita, Yalamasaya, and Bamaya, all from Somnāthpur.”

(V. A. Smith, *Architecture and sculpture in Mysore*, Ind. Ant. vol. XLIV. p. 94, paras 3, 4; p. 95, para 1).

MALLIYANA—The sculptor of the image, no. 10, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 38, Roman text, p. 124, Transl. p. 55).

MALLOJA—An architect who built the central shrine (garbha-griha) of the temple described in the inscription (A. D. 1167).

(Ep. Carnat. vol. VII. Shimoga Taluq, no. 55, Transl. p. 21, line 3).

MASA—A sculptor (see under Ballaṇṇa).

MASADA—The sculptor of the image no. 33, of the Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 48, Roman text, p. 125, Transl. p. 55).

MASANI-TAMMA—A sculptor (see under Mallitamma).

MAHĪ-DHARA—An architect, son of the chief of artisans (Sūtra-dhāra). (Bheraghat Inscript. of Albanadevi, v. 37, Ep.

Ind. vol. II. pp. 13, 17).

MAHID(H)ARĀ—An architect (Sūtra-dhāra), who assisted Pāhiṇi, the chief architect of the Maṇḍapa, Akshasāma, and Damā of the temple of Bhīmeśvara which was constructed with stones and bricks.

(The Chahamanas of Marwar, no. XIII, Sāṇḍe-rav stone Inscript. of Kelhanadeva, line 2, Ep. Ind. vol. XI. p. 48).

MĀCHAṆṆA—A sculptor (see under Ballaṇṇa).

MĀCHOJA—A sculptor and architect (A. D. 1142).

“The sculptor Māchoja, the Āchārya of Kalukūṇi-nāḍ, the Viśva-karaman of the Kali-yuga, built it” (Jinālaya).

(Ep. Carnat. vol. iv. Nāgamaṅgala Taluq, no. 95, Transl. p. 138, Roman text, p. 239).

MĀBALAKI—A sculptor (see under Ballaṇṇa).

MĀMARIYAÑCHI-TAMMA—A son of the goldsmith Bandiyoja; “he repaired and roofed a bira-gal, which was made by Alibanu-Āchāri (A. D. 1242).”

(Ep. Carnat. vol. III. Maṇḍya Taluq, no. 85, Transl. p. 48).

MUDDOJA—A son of Tipaji, a stone mason, “who built these (described in the inscription) temples (A. D. 1408).”

(Ep. Carnat. vol. x. Garibidnur Taluq, no. 59, Transl. p. 226, last para).

MULAṆA—A sculptor (see under Mallitamma).

MODHAKIN—(also called Podhakin)—An architect, son of Vara (of the 7th or 8th century).

(Further Pabhosa Inscip. no. 1, Ep. Ind. vol. II. pp. 480-481).

Y

YAYYA—(otherwise called Jajja)—An architect.

(Further Pabhosa Inscip. no. 1, Ep. Ind. vol. II. pp. 480-481).

YALAMASAYA—A sculptor (see under Mallitamma).

R

RĀGHAVA—An artizan (sculptor), son of artizan (sculptor) Vīm-jhadeva, who carved the Verawal image (Valabhi Saṁvat, 927).

(Verawal Image Inscip. line 5, Ep. Ind. vol. III. pp. 303, 304).

RĀMA-DEVA—Śilpin (artist), son of Rūpa-kāra (sculptor), the engraver of the famous Dhar Praśasti (panegyric) of Arjuna-varman.

(Dhara Praśasti of Arjuna-varman, v. 76, Ep.
Ind. vol. VIII. pp. 117, 98).

REVOJA—A sculptor (see under Ballaṇṇa).

L

LAKSHMĪ-DHARA—An architect (A. D. 1104).

(Nagpur stone Inscript. v. 56, Ep. Ind. vol. II.
pp. 188, 194).

LASE—The sculptor of the image no. 35, of the Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 49,
Roman text, p. 125, Transl. p. 55).

LOHITA—A sculptor (see under Mallitamma).

V

VĀMA-DEVA—"Famous for having built the temple of the Sun called Mūla-sthāna."

(Inscript. from Dabhoi, v. 111, 112, Ep. Ind.
vol. I. pp. 31, 29).

VIRAṆĀCHĀRYA—A carpenter (see under Sthapati) (A. D. 1558).

"This copper Śāsana was composed by Sabhāpati Svayambhu, and engraved by Virāṇa's son, the carpenter Virāṇāchārya."

(Ep. Carnat. vol. IX. Channapatna Taluq,
no. 186, Transl. p. 170, last para).

(ŚRĪ) VĪRAṆĀCHĀRYA(2)—The architect (tvashṭā), who engraved the copper plate.

(Kṛishṇapuram Plates of Sadāsivarāya, v. 107,
Ep. Ind. vol. IX. p. 339, see more details of
this architect under Sthapati).

VIŚVAKARMMĀCHĀYYA—An artist and painter (A. D. 776).

“By the abode of all arts, skilled in painting pictures (sarvva-kalādhāra-bhūta-chitra-kalābhijñena), was this Śāsana written.”

(Ep. Carnat vol. iv. Nāgamaṅgala Taluq, no. 86, Transl. p. 136, last para, Roman text, p. 235, last two lines).

VIŚVAKARMMĀCHĀRYA(2)—A painter (A. D. 749).

“Skilled in all arts including painting” (sarvva-kalāntarpāti-chitra-kalābhijñena) wrote the Śāsana.

(Ep. Carnat. vol. vi. Mudgere Taluq, no. 36, last para, Transl. p. 67, Roman text, p. 153).

VIŚVA-NĀTHA—An architect (A. D. 1530).

“Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātha, the son of Basavāchāriya, who was the son of Vcḍeyappayya, considered to be the Jagad-guru, engraved it.”

(Ep. Carnat. vol. v. part 1, Channarayapatna Taluq, no. 187, Transl. p. 207).

Ś

ŚĀMU—“This must be the name of some writer on architecture.”

Śāmu-dṛiṣṭim anusṛitya nirmītā—“constructed (the lofty temple of Śiva, by two architects, Nāyaka and Ṭhoḍhuka) in accordance with the opinion of Śāmu.” (A. D. 804).

(The first praśasti of Baijnath, v. 37, Ep. Ind. vol. i. pp. 111, 107, foot note 72).

ŚIVA-PĀLA—A mason, one of whose ancestor is a Sūtra-dhāra (carpenter, named Deuka) but another of the same family is Sthapati (architect, named Nāga).

(From this it would appear that both Sūtra-dhāra and Sthapati belong to the same caste and that these are professional titles and not caste-names).

Cf. Āsīch cha Nāga-sthapates tu Durggaḥ |
Durggārkkato Deuka-sūtra-dhārah |

Asyāpi sūnuḥ Śiva-pāla-nāmā ।

Yenotkṛiteyaṁ suśubhā praśastiḥ ।

(Vasantgadh Inscript. of Purnapala, v. 34, Ep.
Ind. vol. ix. p. 15).

SUBHA-DEVA—(A. D. 754)—Of Śāṇḍilya-gotra, sculptor or architect (rūpakāra), “son’s son of the sculptor Śiva-wardhamāna, son of the sculptor Śiva; or rather (bhūyaḥ) the Āchārya Jñāna-śiva, who is the disciple of the disciple’s disciple at the feet of him, the venerable and worshipful Payo-bhakshin, who had the appellation of Śiva-śāsana, (and) who has come here (Paṭṭadakal, a village in the Ījāpur district, Bombay Presidency) from the Mṛigathanikā-hāra-vishaya on the north bank of the (river) Gangā—there has been set up in the (?) gateway (dvāra) of his own particular (? style of) shrine, this great stone pillar, which bears the mark of the seal of the trident,” and is octagonal at the upper part and square immediately below.

(Paṭṭadakal Inscript. of Kirtivarman II, lines 15,
16, 17, Ep. Ind. vol. III. pp. 1, 3, 5, 7).

(RĀṆAKA) ŚŪLA-PĀṆI-- The crest-jewel of the guild of Vārendra artists (vārendraka-śilpi-goshṭhī-chūdā-maṇi), the son of Bṛihaspati, grandson of Manadāsa, and great-grandson of Dharma (end of the 11th century).

(Deopara Inscript. of Vijayasen, v. 36, Ep. Ind.
vol. I. pp. 311, 315).

S

SATYA-DEVA—A son of Pitāmaha, a merchant by birth, who was the Kārāpaka (persons appointed to look after the construction of the temple, Kielhorn, Ind. Ant. vol. XIX. pp. 62, note 53), selected by the goshṭhī to see this work (the erection of the temple of the goddess Kshemāryā).

(Vasantagadh Inscript. of Varmalata, v. 9, 8,
Ep. Ind. vol. ix. pp. 192, 189).

SĀDEVA—An architect.

(Inscrip. from Dabhoi, v. 111, 112, Ep. Ind.
vol. I. pp. 31, 24).

SĀMI(NA)—otherwise called Śyāmila, Svāmin—Vadhaki, (i.e.,
Vardhaki), carpenter or sculptor (Senast).

Sāminā Vadhakinā gharasa mugha kata—the opening
(or door) was made by Sāmi, the Vardhakin.

(Karle Cave Inscrip. no. 6, Ep. Ind. vol. VII.
p. 53).

SĀMILA—also called Śyāmila—A carpenter.

“Son of Veṇuvāsa, a carpenter, a native of Dhenukākāṭa, made
the doorway.”

(Karle Inscrip. no. 6, Arch. Surv. new. Imp.
series, vol. IV. p. 90).

SĀMPULA—“The intelligent artisan,” engraver of the Ratnapura
inscription of Prithvīdeva, the “crest-jewel of sculptors,” built
the temple of Śiva (A. D. 1189).

(Ratnapura Inscrip. of Prithvīdeva, v. 28,
29, Ep. Ind. vol. I. pp. 49, 52).

SIGGOJA—The sculptor, who made the sculpture mentioned in
the inscription, no. 525.

(Ep. Carnat. vol. VIII. part 1, Sorab Taluq,
no. 525, Roman text, p. 168, Transl. p. 86).

SINĠAṆAHEBĀRUVA—The architect, who built “the stone gate-
way of Śānti-grāma, ornamented with the tiger-face.” (A. D.
1573).

(Ep. Carnat. vol. V. part 1, Hassan Taluq,
no. 117, Transl. p. 34).

SINĠĀYA-BHAṬṬA—Rudraya’s son, hydraulic engineer (jala-
sūtrada), master of ten sciences (dasa-vidyā-chakravartti),
made (in A. D. 1388), at the order of Governor Bukka-Rāya, a
channel of ten miles from Kallūḍi to the Siravera tank. An
interesting account of his accomplishments is given :

Jala-sūtra-svara-śāstre rasa-vaidye satya-bhāṣhāyām |

Rudraya-siṅgari bhavataḥ sadṛṣiṣaḥ ko vā mahī-tale sūraḥ ||

“ In the science of hydraulics, in divination or telling omens from sounds, in medical treatment with mercury (? perhaps alchemy), in speaking the truth,—Rudraya’s (son) Siṅgari, what learned man is there in the world equal to you?”

(Ep. Carnat. vol. x. Goribidnur Taluq, no. 6,
Transl. p. 212, Roman text, p. 259, Preface,
p. 2).

SINGĀLI-KARGI—The son of Kali, a paṇḍita from the Nava-grāma-draṅga (watch station near mountain passes, cf : Translation, Rāja-Taraṅginī, v. II. p. 291), the sthapati (architect of the tank specified).

(Shawar Museum Inscip. of Vanhadaka, line
6, Ep. Ind. vol. x. p. 80).

SUBUJAGA—A sculptor (see under Mallitamma).

SKANDA-SĀDHU—The son of Śrī-kaṇṭha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Inscip. of Parantaka I, line 21,
Ep. Ind. vol. iv. pp. 224, 225)

H

HARIDĀSA—An architect (sūtra-dhāra), employed to repair the temple of Dakṣiṇāditya (A. D. 1373).

(Gaya Inscip. of Vikrama samvat 1429, line 9,
Ind. Ant. vol. xx. pp. 315, 313).

HARISHA—(of Tāna Guṇḍur)—A sculptor (see under Ballaṇṇa).

HARISHA (2)—(of Oḍeyagiri)—A sculptor (see under Ballaṇṇa).

HAROJA—A sculptor (A. D. 1243).

“ Haroja, son of Honnāchāryya, son of Boṭakāchāryya, the equal of Manu, Maya, and Viśvakarma, beloved by all the people and farmers, set up an image of the sun.”

(Ep. Carnat. vol. iv. Nagamangala Taluq,
no. 55, Transl. p. 127, Roman text, p. 219).

HALĀ —Of Śilāpatṭa vaiśa (Silāṭ caste, masons), an architect, appointed by a Muhammadan ruler Jallāla as one of the three architects to build a Gomāṭha, a garden, and a step-well in the town of Baṭihaḍim.

(Batihagarh stone Inscript. v. 12, Ep. Ind.
vol. XII. p. 46).

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